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**M 211.3 vol. 2

Niels W. Gade's Werke.

Orchesterwerke.

		Partitur. ℳ ₰	Stimmen. ℳ ₰
Op. 10.	**Symphonie** No. 2. Edur	15 —	18 —
- 14.	**Ouverture** No 3. Cdur. (Partitur geschrieben)	n. 11 —	9 —
- 15.	**Symphonie** No. 3. Amoll	15 —	18 —
- 25.	**Symphonie** No. 5. Dmoll	15 —	21 —
- 37.	**Hamlet.** Concert-Ouverture	5 —	10 —
- 45.	**Symphonie** No. 7. Fdur.	18 —	24 —
- 53.	**Novelletten.** Vier Orchesterstücke für Streichinstrumente	4 —	5 50
	Nachklänge von Ossian. Concert-Ouverture	4 50	7 50

Kammermusikwerke.

		ℳ ₰
Op. 6.	**Sonate** No. 1 für Pianoforte und Violine. Adur	5 —
	Dieselbe für Pianoforte und Violoncell bearbeitet	5 —
- 8.	**Quintett** für 2 Violinen, 2 Bratschen und Violoncell. Emoll	9 —
- 17.	**Octett** für 4 Violinen, 2 Bratschen und 2 Violoncelln. Fdur	11 —
- 21.	**Sonate** No. 2 für Pianoforte und Violine. Dmoll	5 —
	Dieselbe für Pianoforte und Violoncell bearbeitet	5 —
- 42.	**Trio** für Pianoforte, Violine und Violoncell. Fdur.	7 —
	Nachklänge von Ossian. Concert-Ouverture für Orchester. Amoll. Für Pianoforte und Violine bearbeitet	2 75

Leipzig, Verlag von Breitkopf & Härtel.

Ein ausführliches Verzeichnis von N. W. Gade's Werken befindet sich auf der Rückseite des Umschlags.

BOSTON TRAINING SCHOOL OF MUSIC

MUSIC HALL BUILDING

FIRST FACULTY CONCERT

AT WESLEYAN HALL 36 BROMFIELD STREET

MONDAY EVENING SEPTEMBER 28 1891

AT EIGHT O'CLOCK

MRS. ELLA CLEVELAND FENDERSON, Contralto
MR. GEORGE J. PARKER, Tenor
MR. GEORGE H. HOWARD, Pianist
MR. FRANK M. DAVIS Violinist
MR. HERMANN STRACHAUER, Pianist
MR. FRANK M. PORTER, Violoncellist
MR. E. E. KELSEY, Pianist
MR. HARRY BENSON, Accompanist
MR. FREDRIC A. METCALF, Reader

Programme

1. BEETHOVEN — Andante varie and Rondo from op. 12
   MESSRS. KELSEY AND DAVIS
2. MENDELSSOHN — Songs *a.* Question
   b. Waiting
   c. To the absent one
   MR. PARKER
3. STRACHAUER — Grand Sonata in B Flat
   Allegro maestoso Adagio con moto Scherzo Allegro non tanto
   MR. STRACHAUER
4. SCHUBERT — The Young Nun
   MRS. FENDERSON
5. SHAKESPEARE — Selection from 'Othello'
   MR. METCALF
6. VIEUXTEMPS — Fantaisie Caprice
   MR. DAVIS
7. CARACCIOLO — Tuscan Folk Songs for two voices
   a. From far away
   b. A flight of clouds
   c. Nearest and dearest
   MRS. FENDERSON AND MR. PARKER
8. GADE — Trio in F Major, op. 42
   Andantino Allegro con fuoco
   MESSRS. HOWARD, DAVIS, AND PORTER

THE MILLER PIANO WILL BE USED AT THIS CONCERT

TRIO

für Pianoforte, Violine und Violoncell

componirt

UND

Mathilde Gade

gewidmet

von

NIELS W. GADE.

Op. 42.

Eigenthum der Verleger.

Leipzig, bei Breitkopf & Härtel.

Pr. 2 Thlr. 10 Ngr. - Mk. 7. -

Eingetragen in das Vereinsarchiv

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7-4-8-82

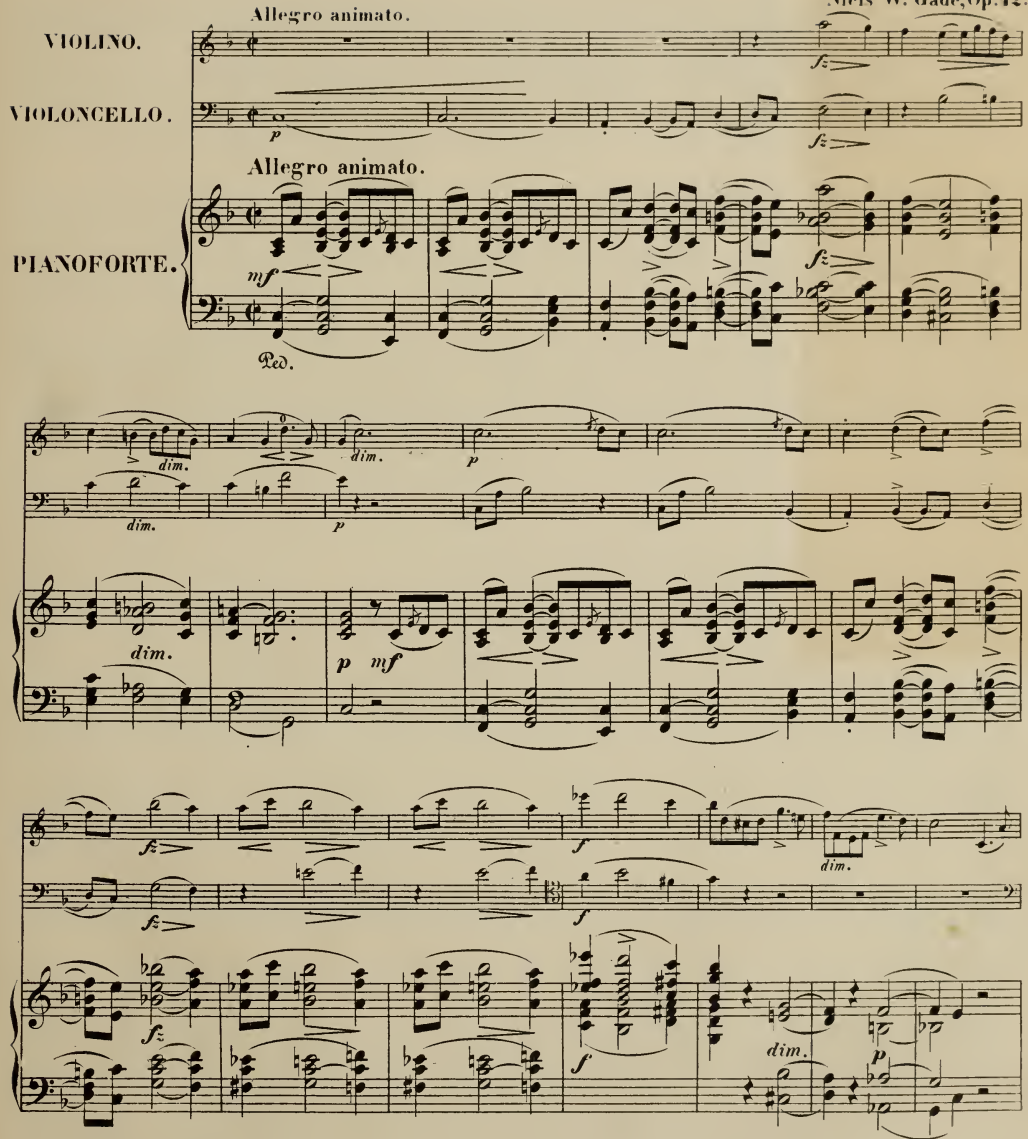
THE PHILHARMONIC CLUB.

The programme of the fourth concert of chamber music by the New-York Philharmonic Club, at Chickering Hall, last night, was an interesting one. There was some novel music, both ancient and modern, and parts of it served to introduce to a New-York audience a new singer who, charming in appearance and voice, won her way into the good graces of her hearers. This was Mrs. Annie Norton Hartdegen, who came here recently from Cincinnati. The choice of songs for her first appearance was not the best in the interest of a general good impression. She sang a song by Liszt (Es muss ein Wunderbares sein"), and Liszt's songs are so far from enjoying a general popularity that a novice must needs compel admiration for her voice and style in spite of them rather than through them. In the song which followed, by Franz ("Er ist gekommen"), but more especially in five Scotch songs, she appeared to better advantage, and exhibited a voice of fair power and flexibility, and of surpassing loveliness. It has youth and freshness, and a rare sympathetic quality, and we shall be glad to hear it often from our concert stages. There was some monotony about her singing, of the Scotch ballads, due, it seemed, partly to the natural nervousness consequent on a first appearance, and partly to a lack of appreciation of the dramatic contents of this national music. Between the coquetry of "Could this ill world have been contrived" and the muscular energy of "The Highland Watch" there is a difference much greater than was made manifest last night. Mrs. Hartdegen was recalled after the first number. The Scotch songs were sung with the accompaniments for pianoforte, violin and violoncello) written by Beethoven. They are heard all too seldom in our concert rooms, for they enhance the effect of the songs, without marring their characteristics. They were written, along with similar arrangements of a number of Irish, Welsh, Italian and other people's songs, for George Thomson, who is said to have been prompted to the plan of publishing a comprehensive collection of such music by Burns. It is interesting to know that Beethoven was first asked to utilize the melodies of the songs in a set of sonatas, and agreed to do it but afterward saw that the plan was not feasible.

Other features of the concert were a trio by Gado (which was harmed by the hard, loud, and unsympathetic playing of Mr. Sternberg, the pianist), a violin sonata by Porpora, and a quartet for strings by Antonio Bazzini. In this—the work of a professor at the Conservatory at Milan—there was a charmingly quaint gavotte, which had to be repeated. The piece is interesting, but its last movement was wrecked by the breaking of a string on Mr. Arnold's violin, and this injured the effect of the whole.

TRIO.

Niels W. Gade, Op. 42.



Stich und Druck von Breitkopf & Härtel in Leipzig.

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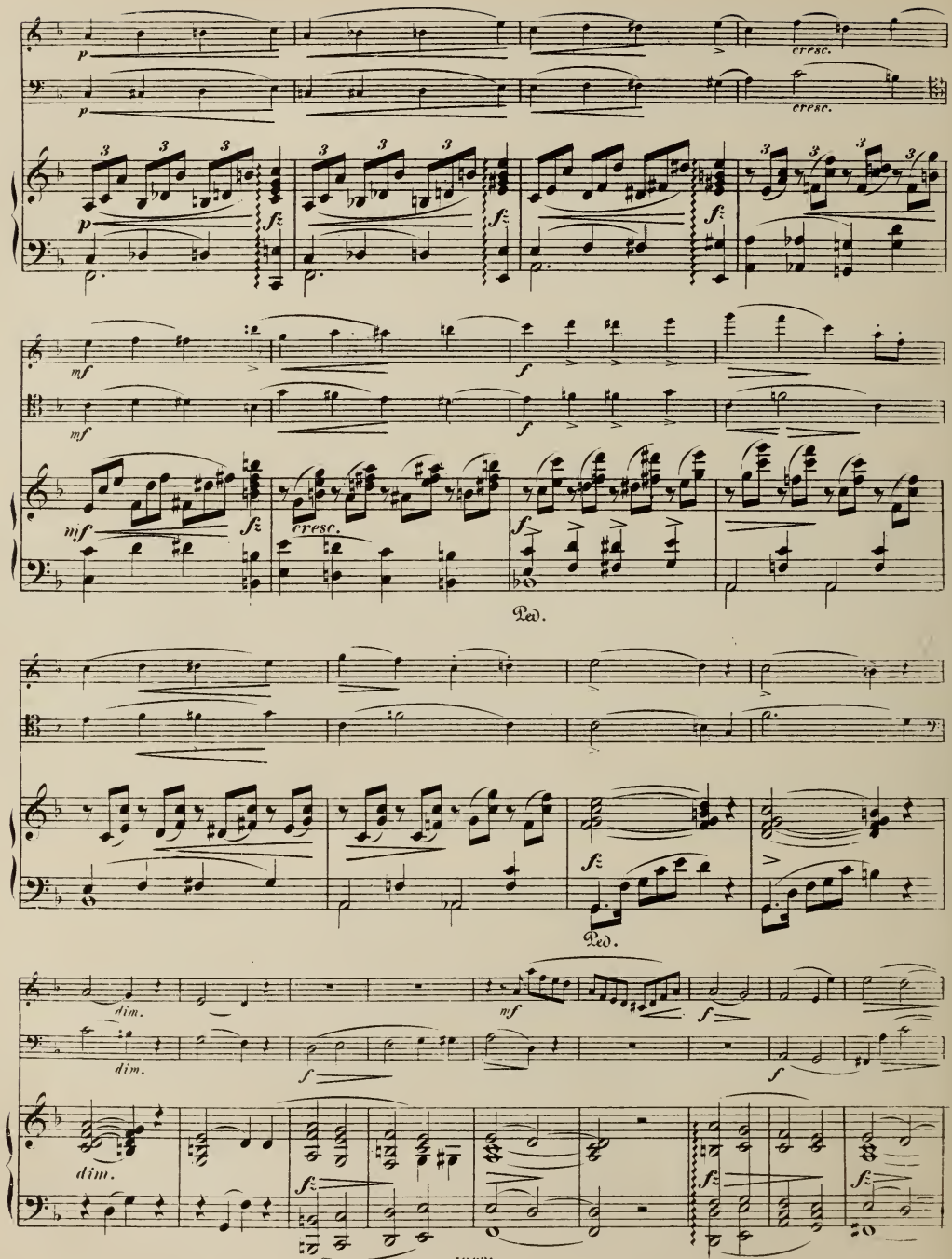
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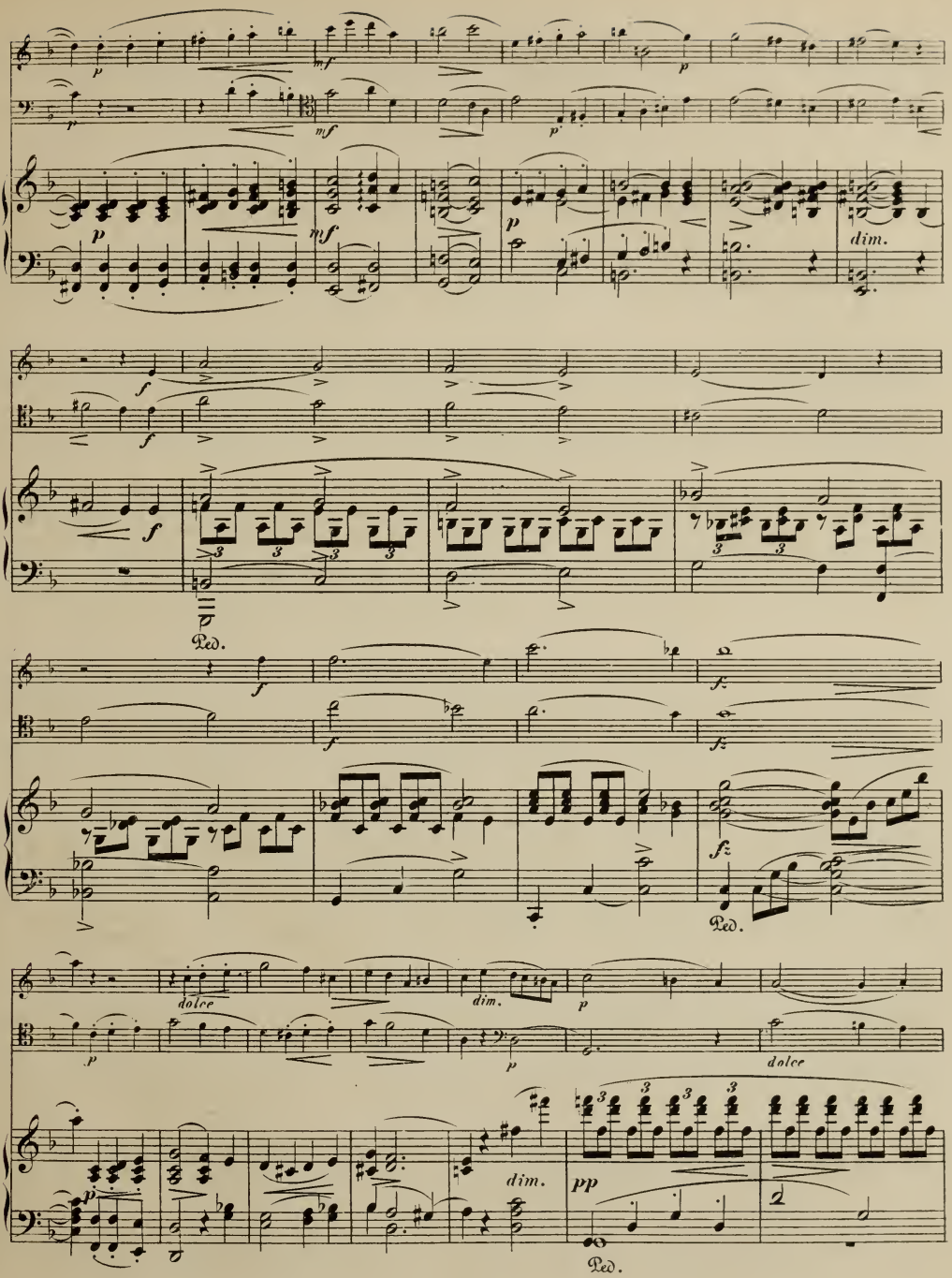
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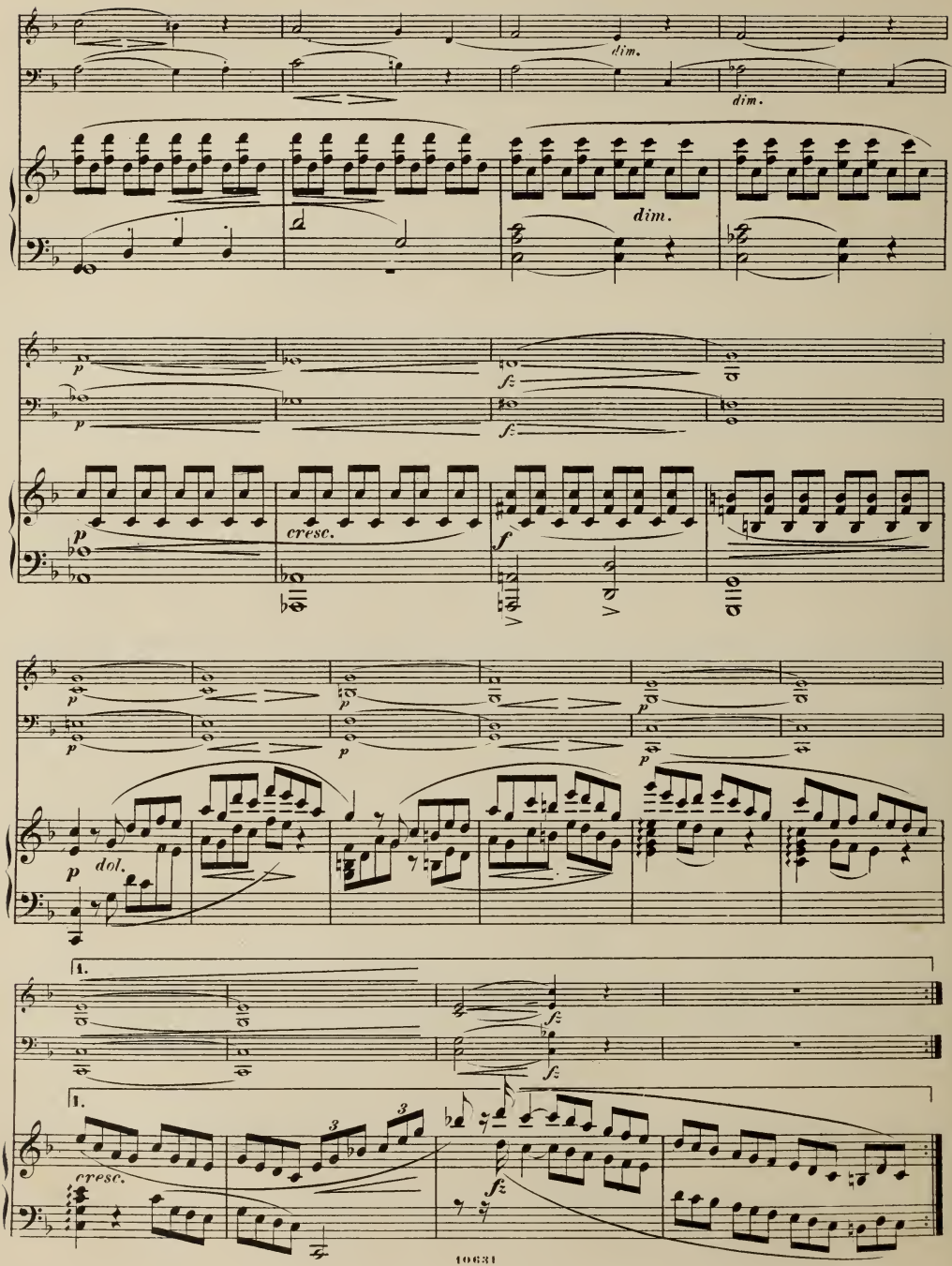
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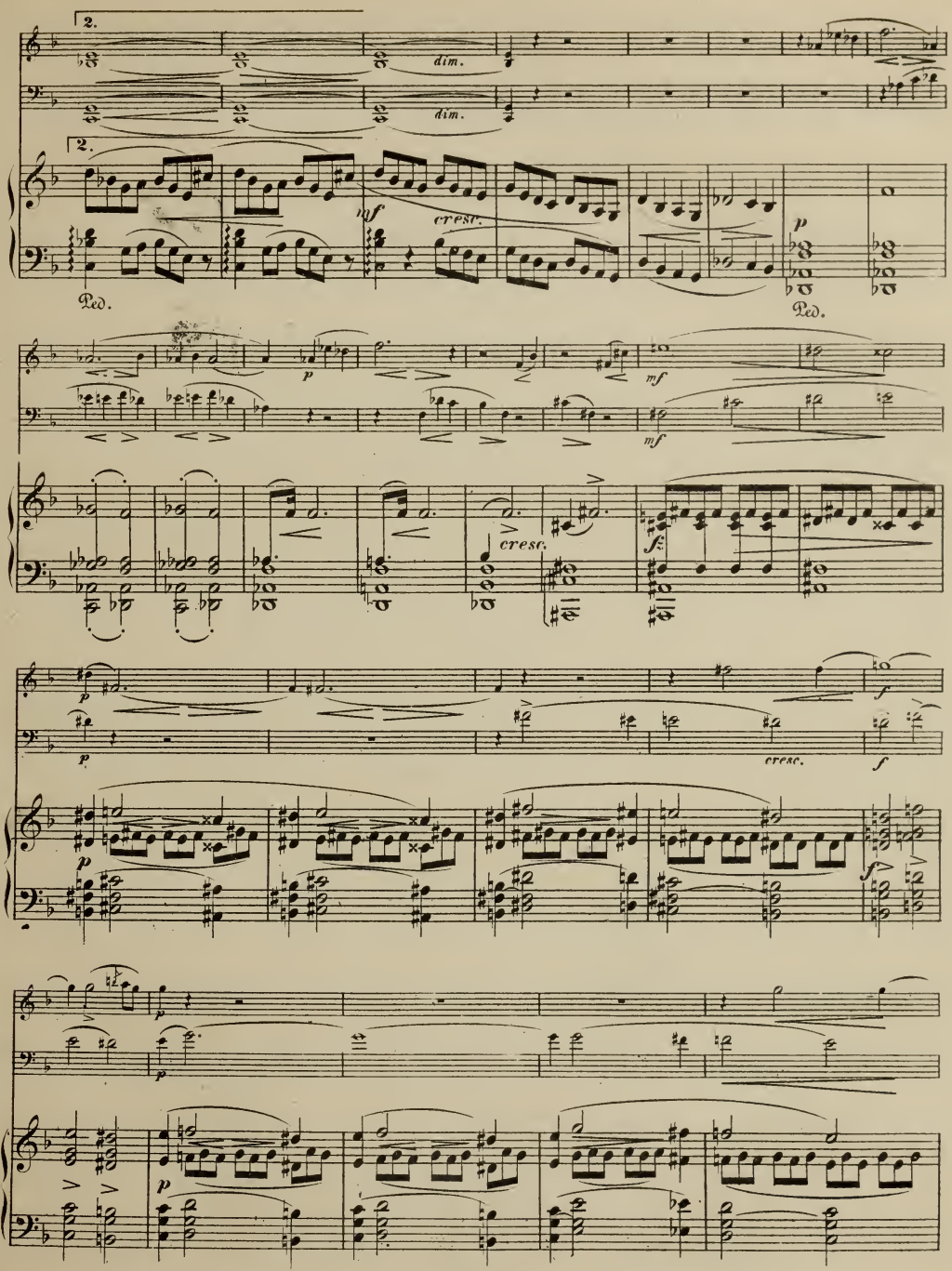
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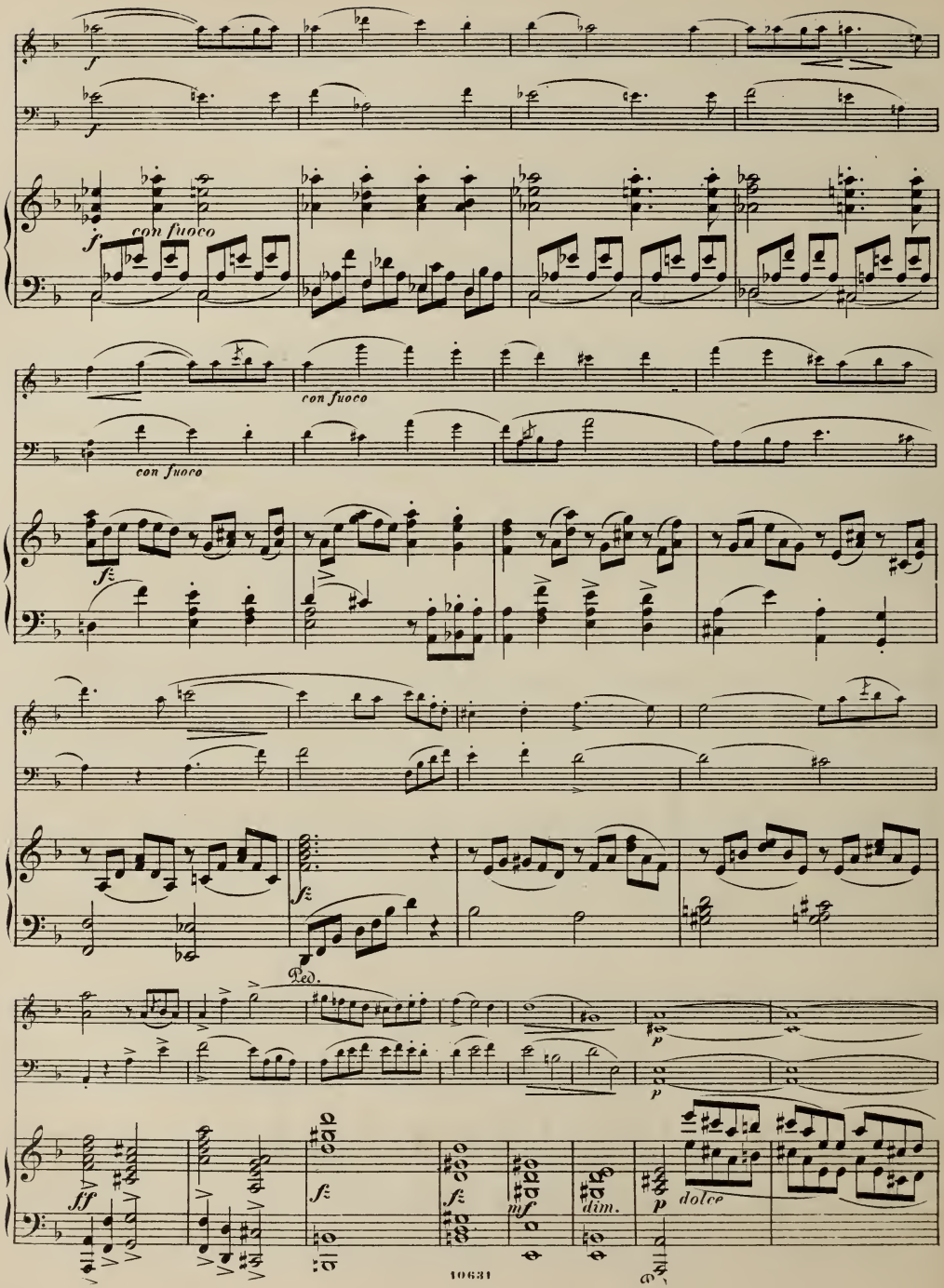
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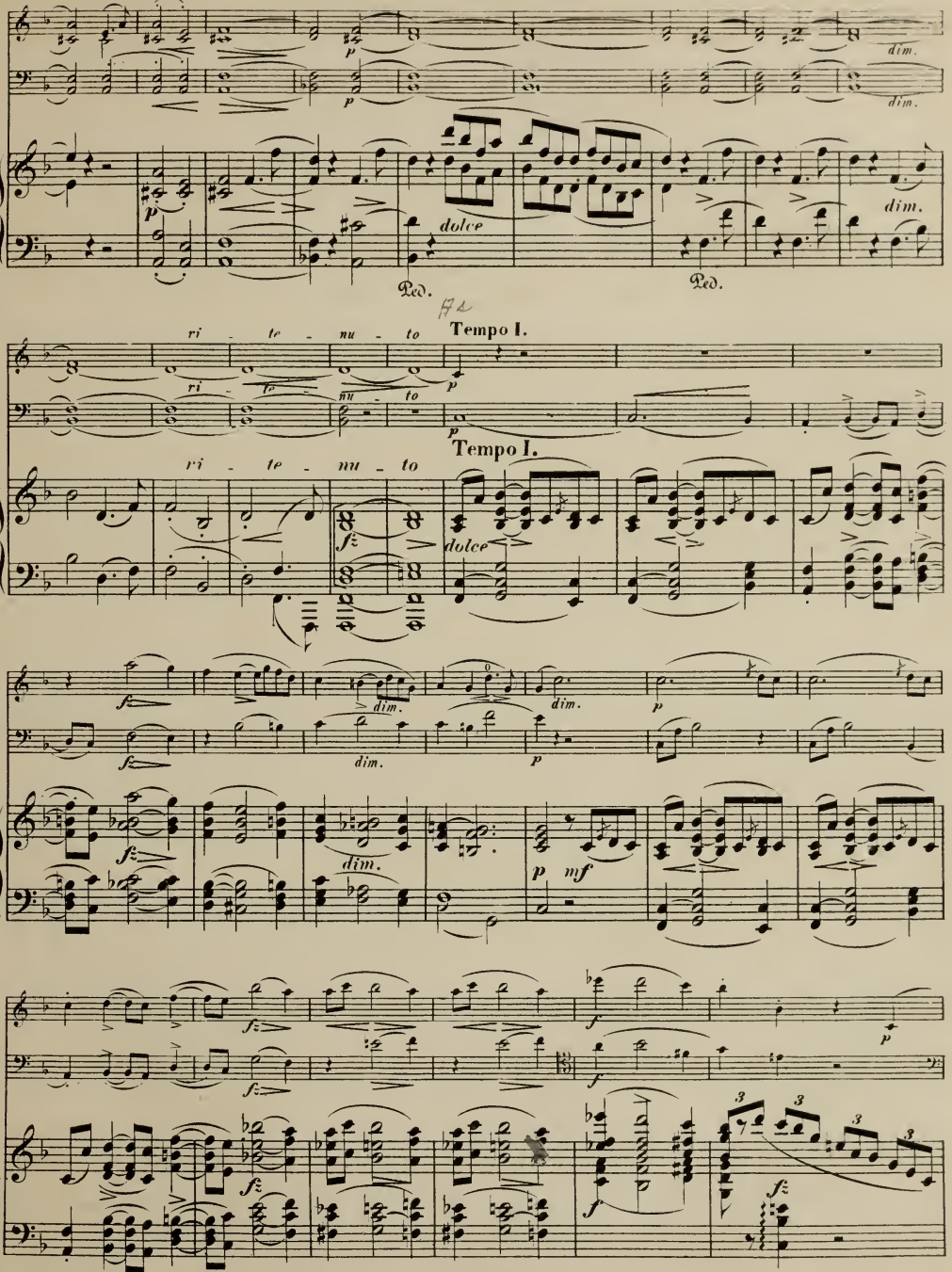
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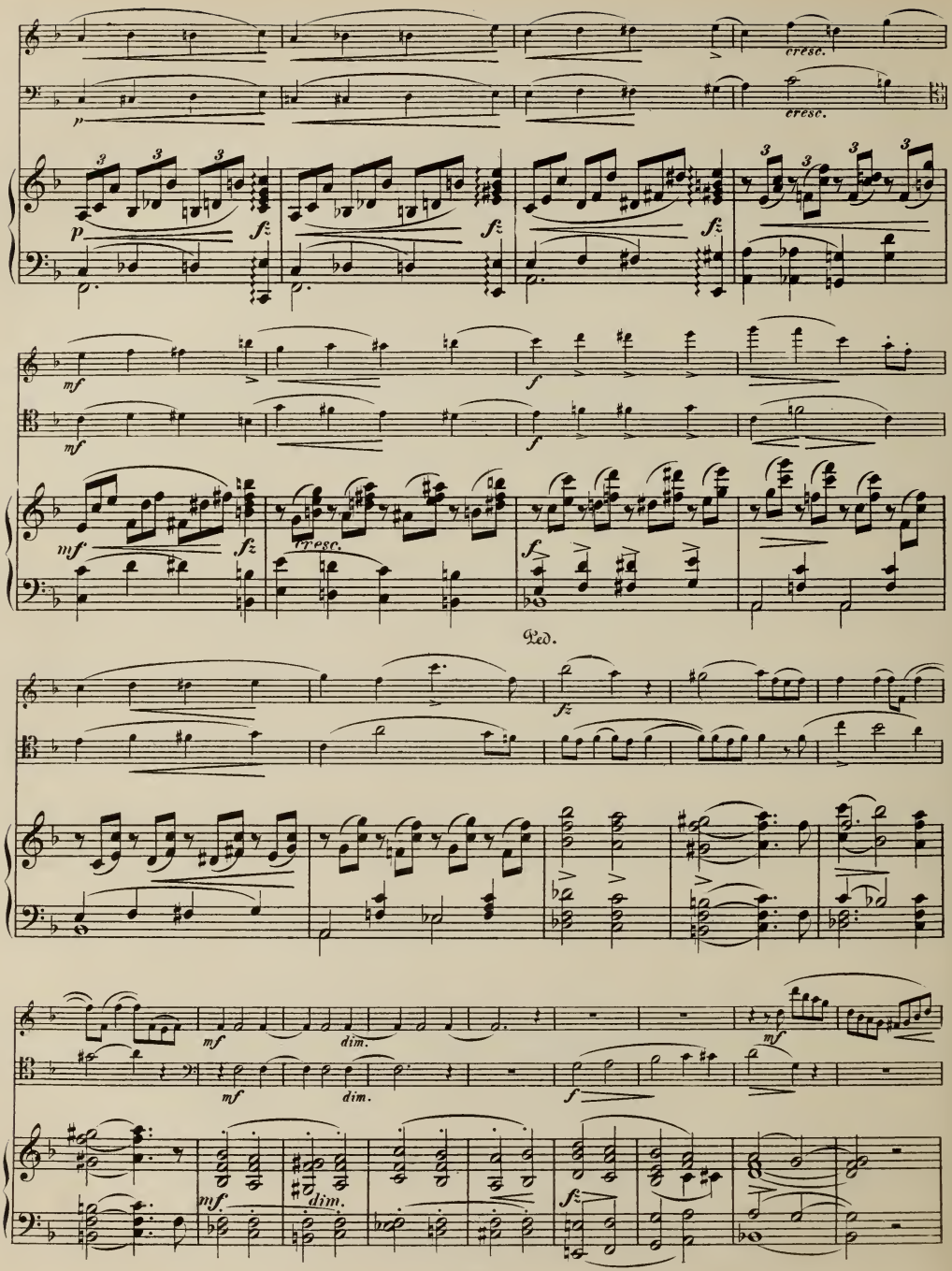
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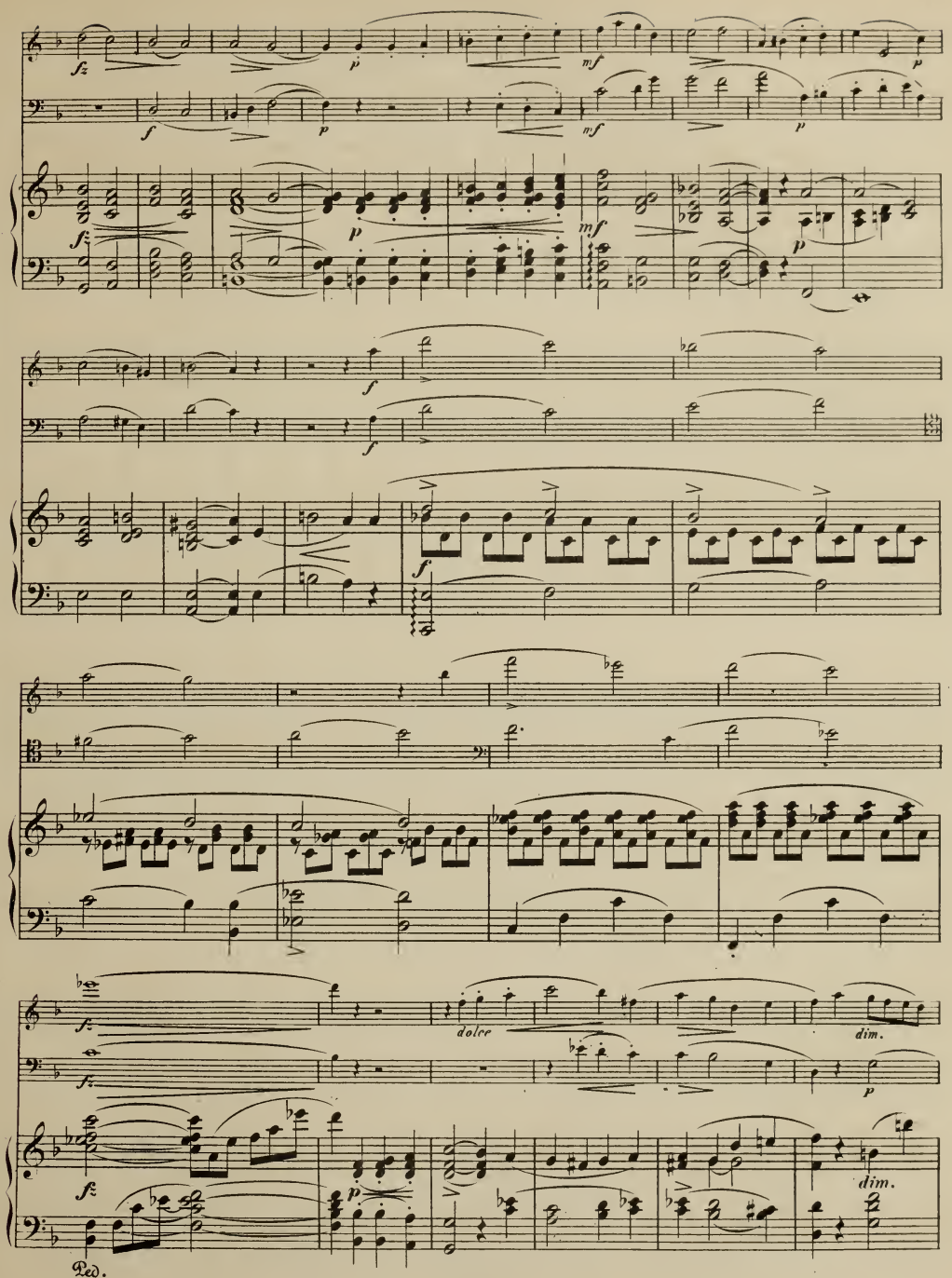
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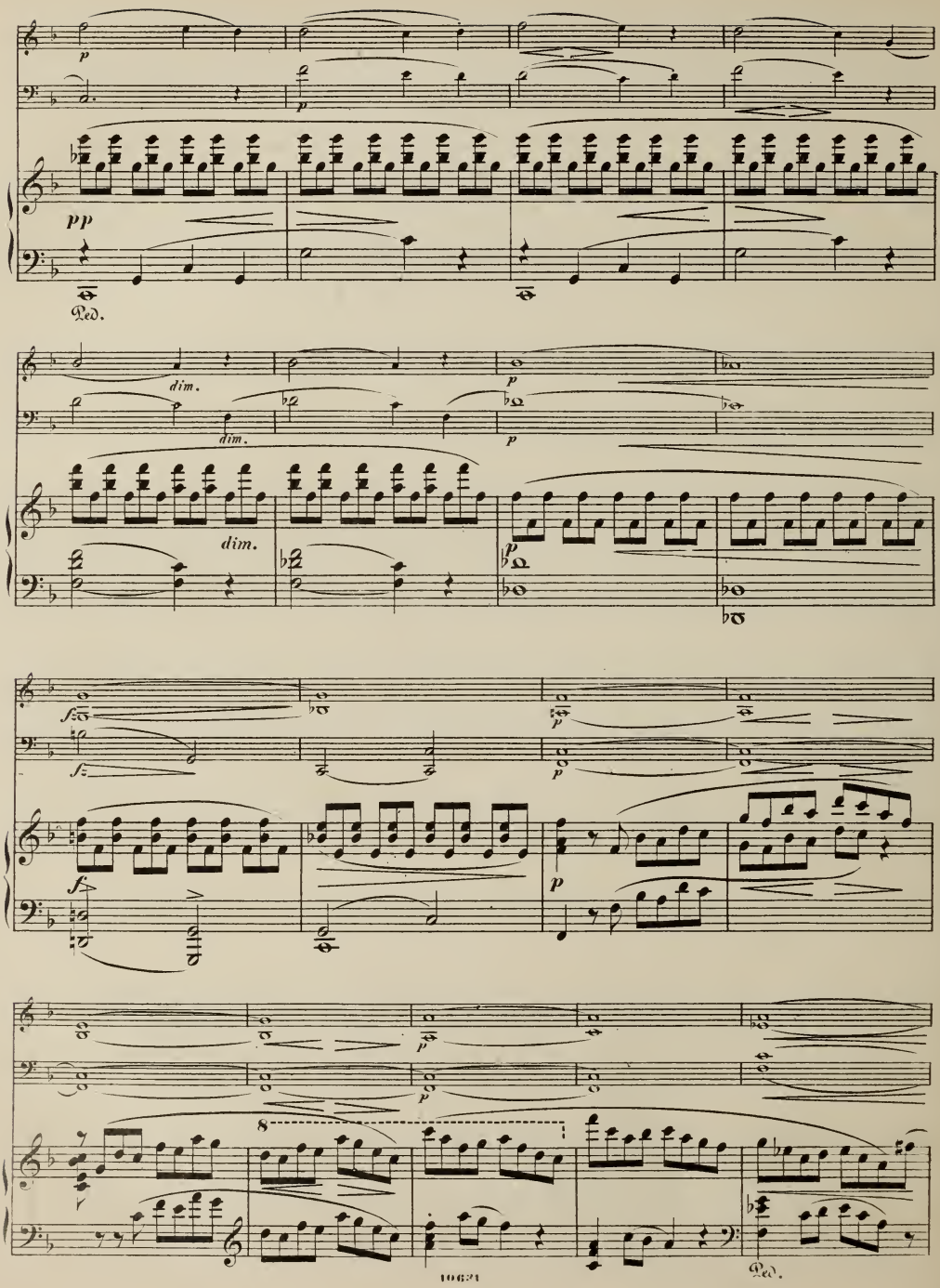
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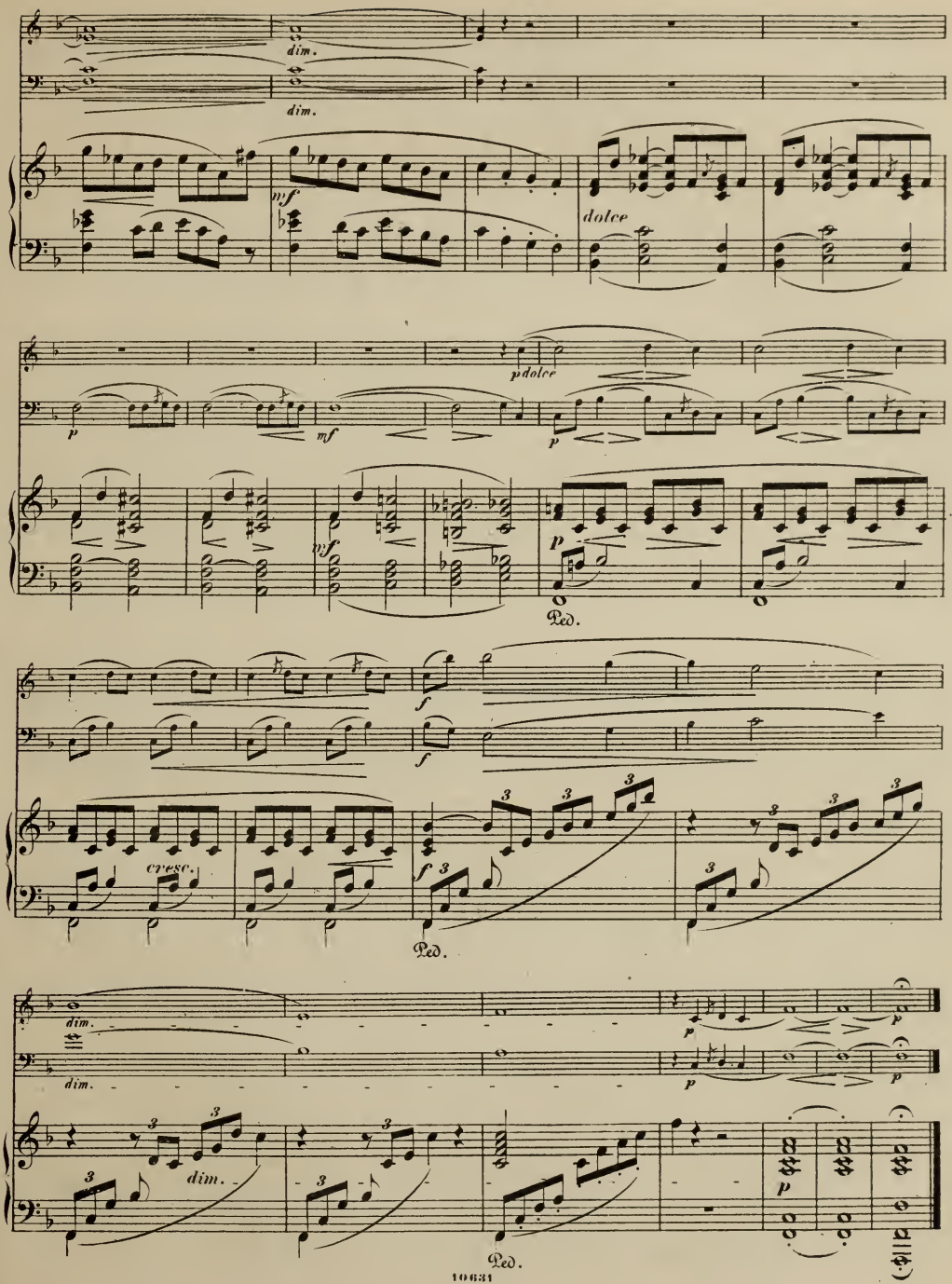
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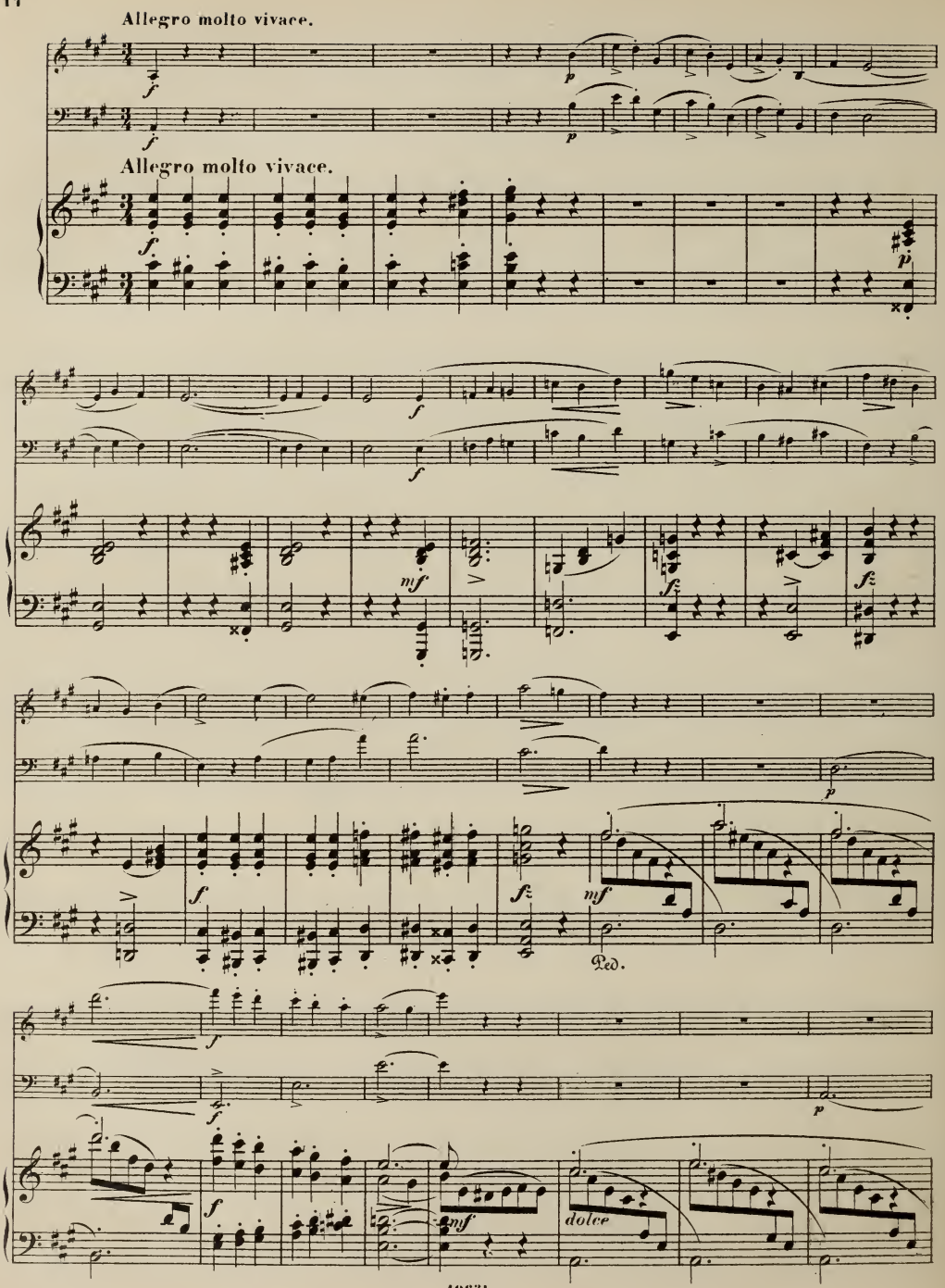
Allegro molto vivace.
Allegro molto vivace.
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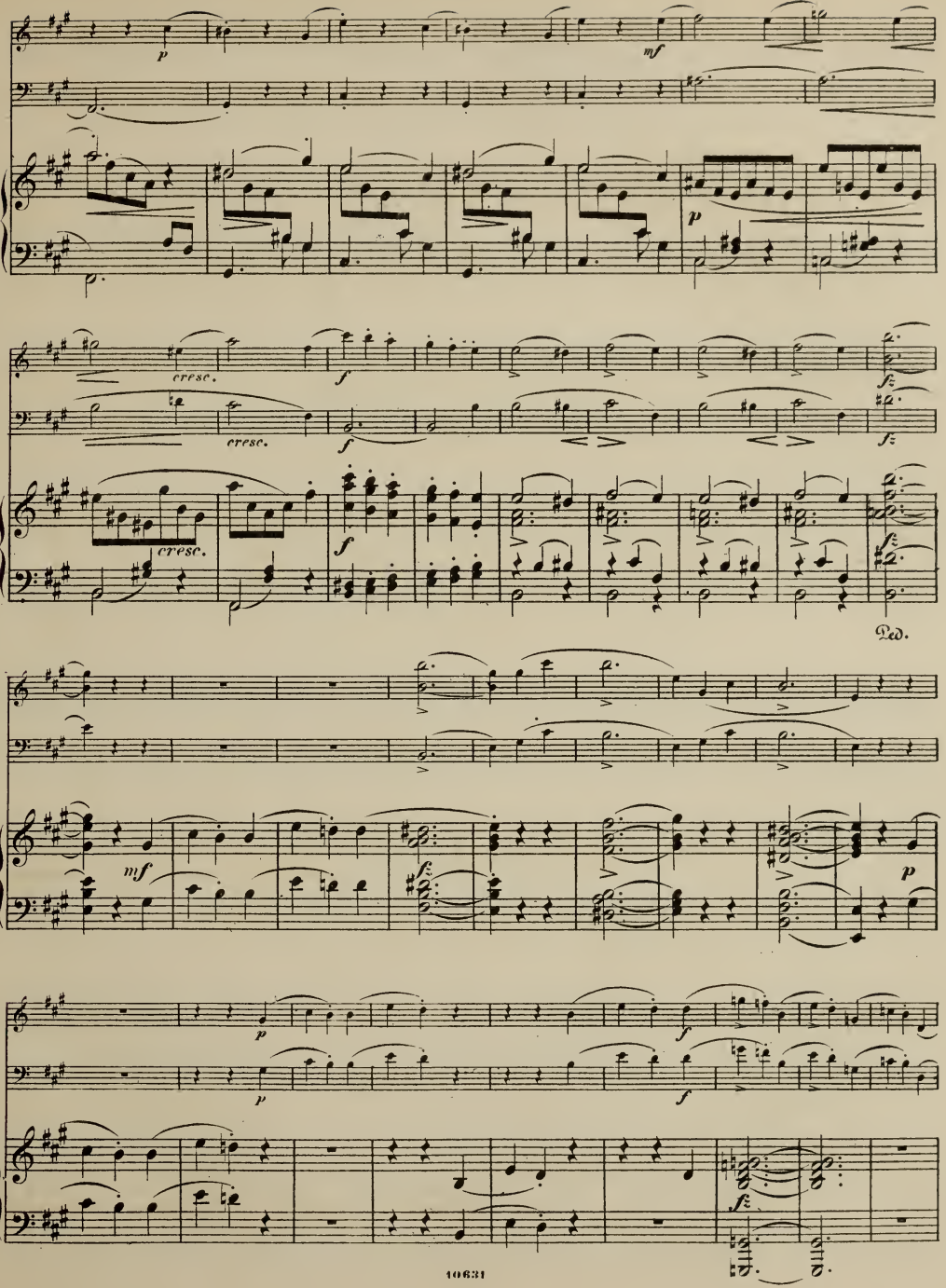
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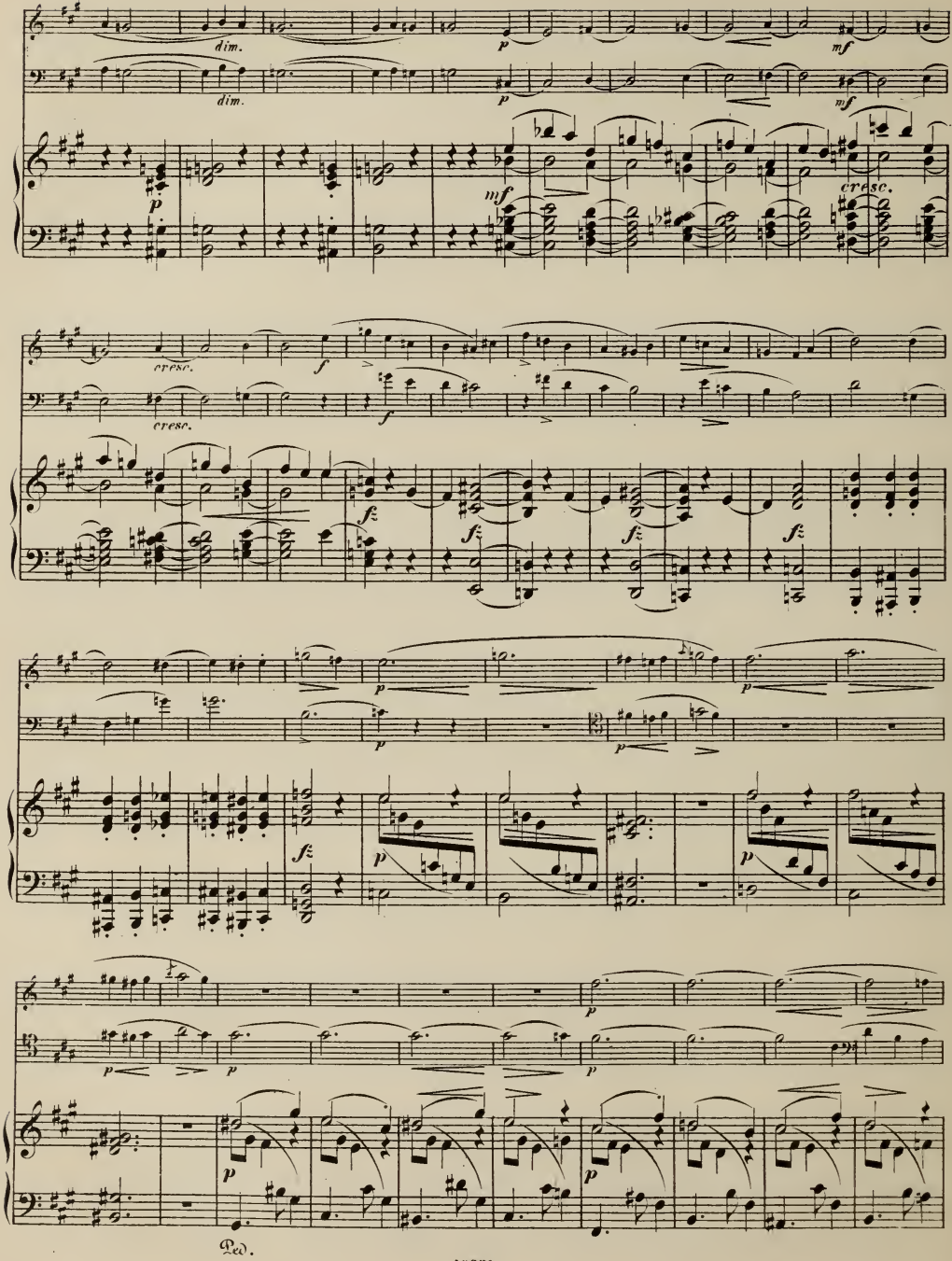
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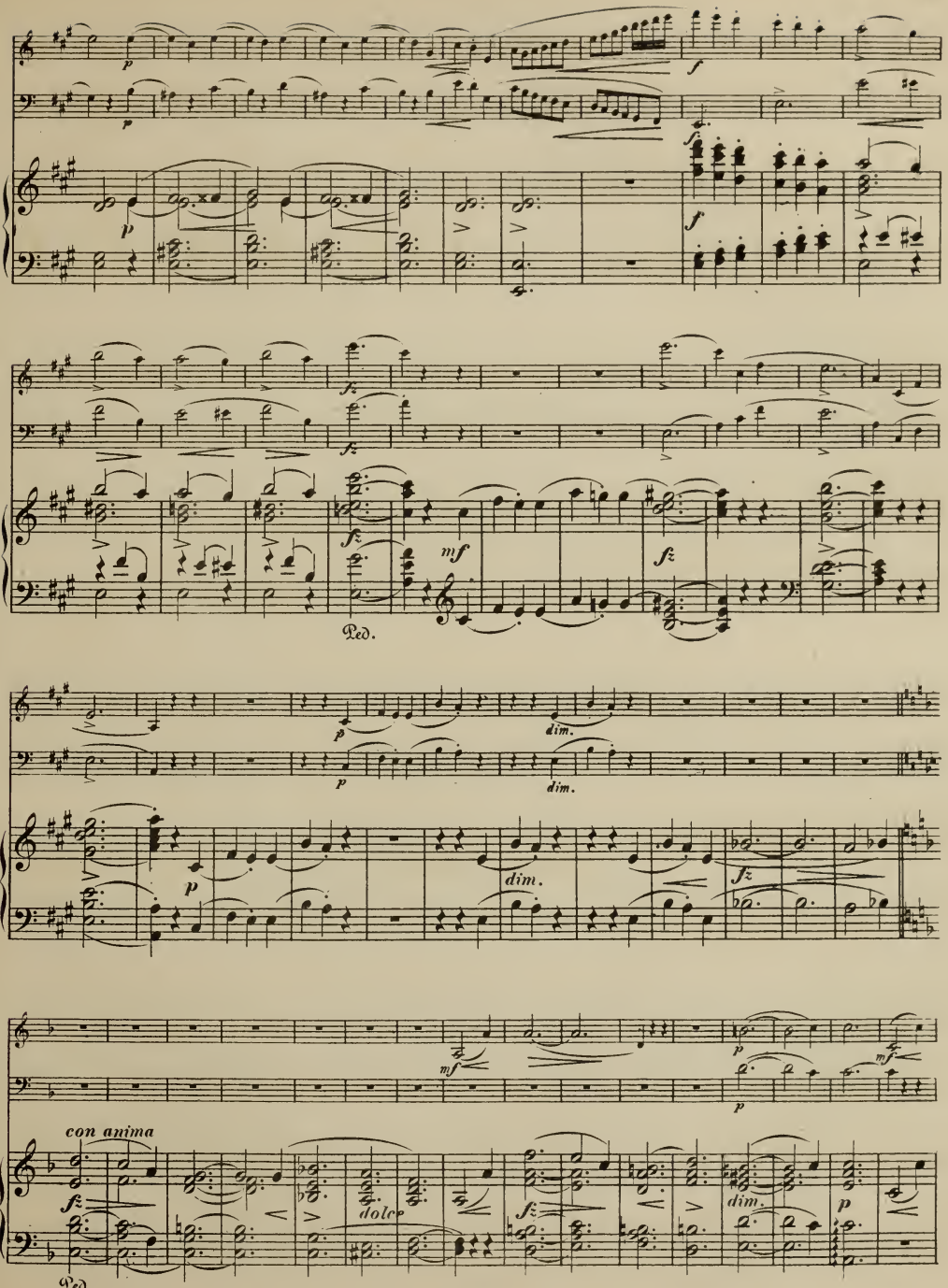
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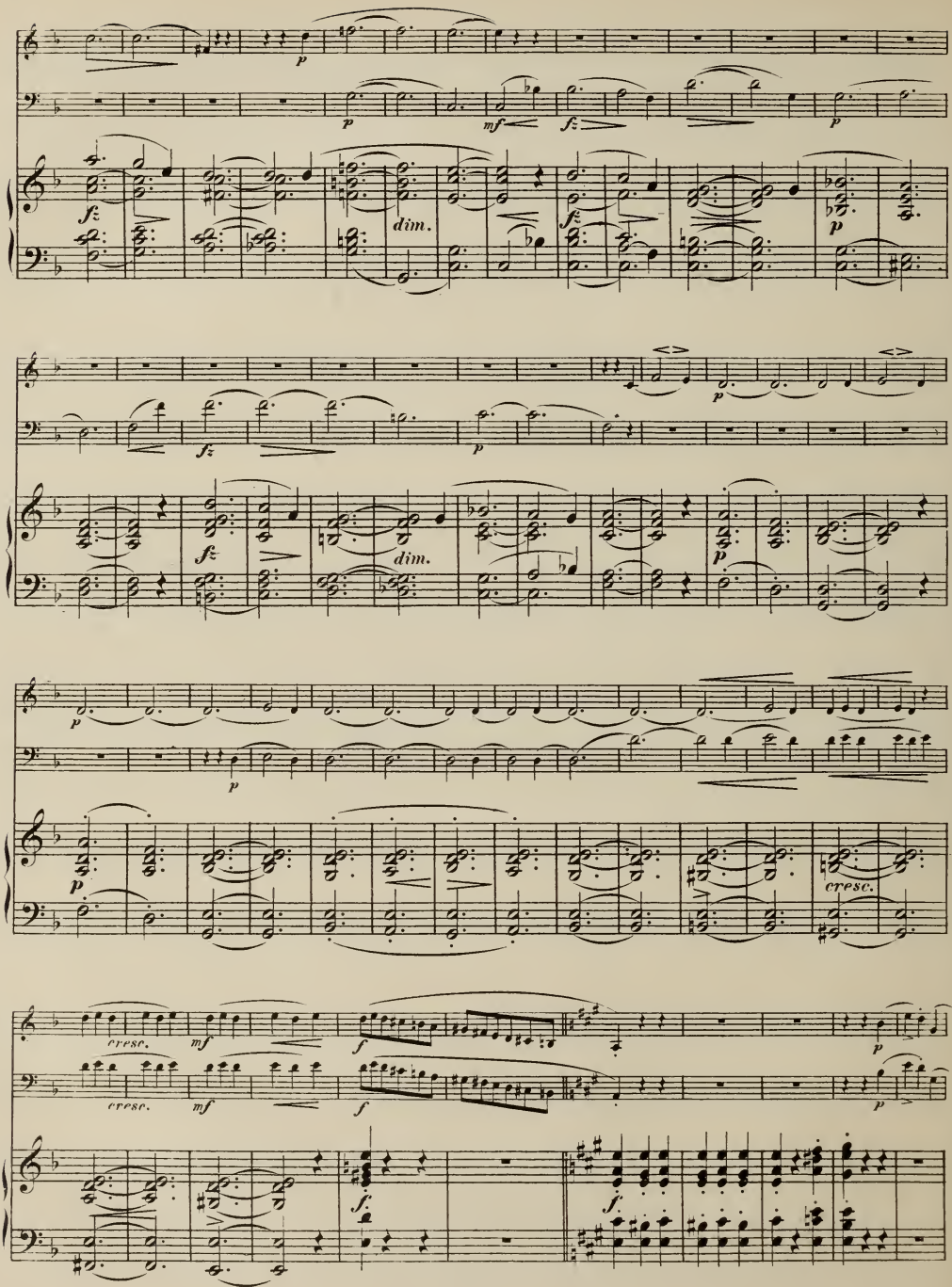
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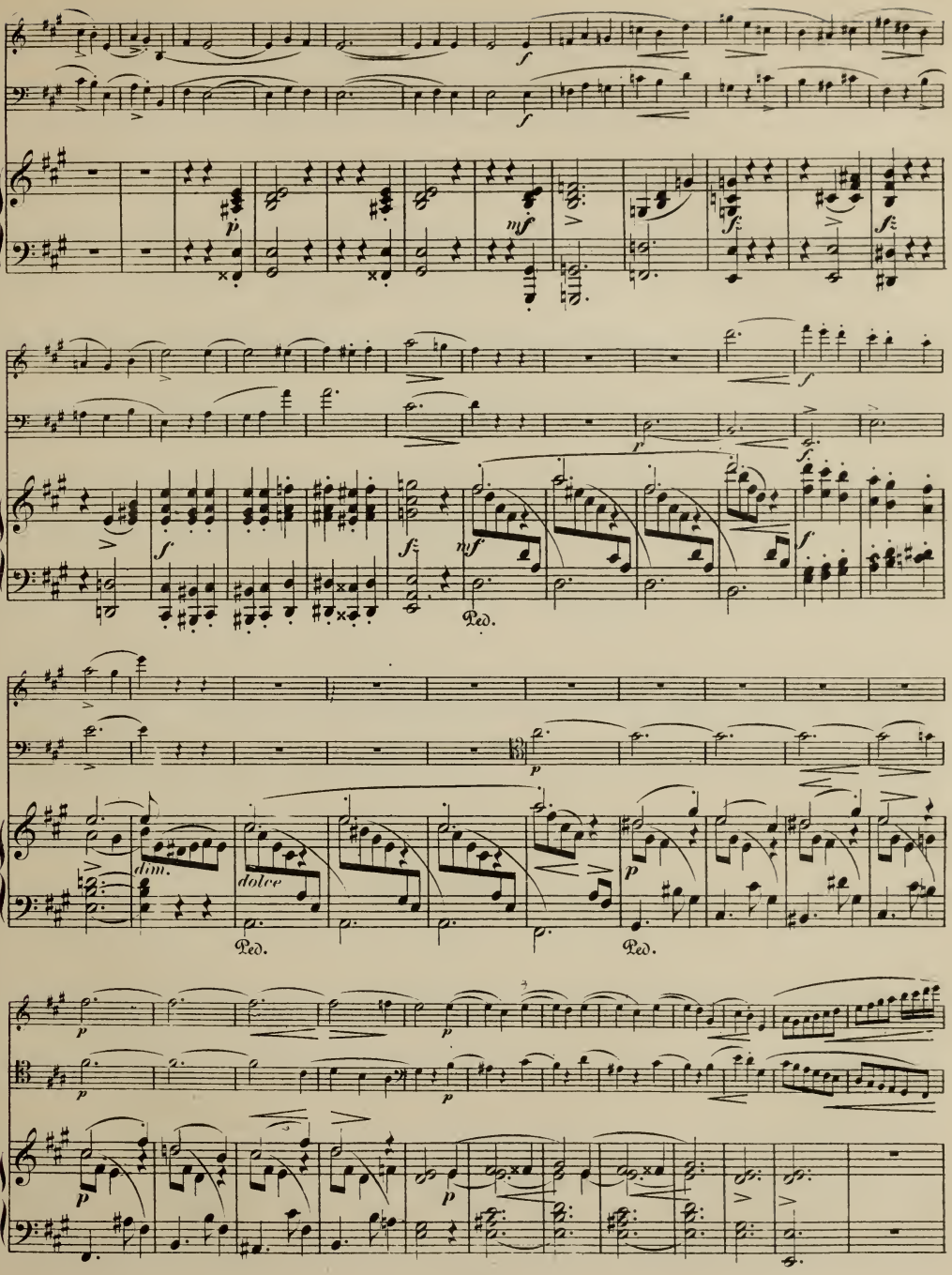
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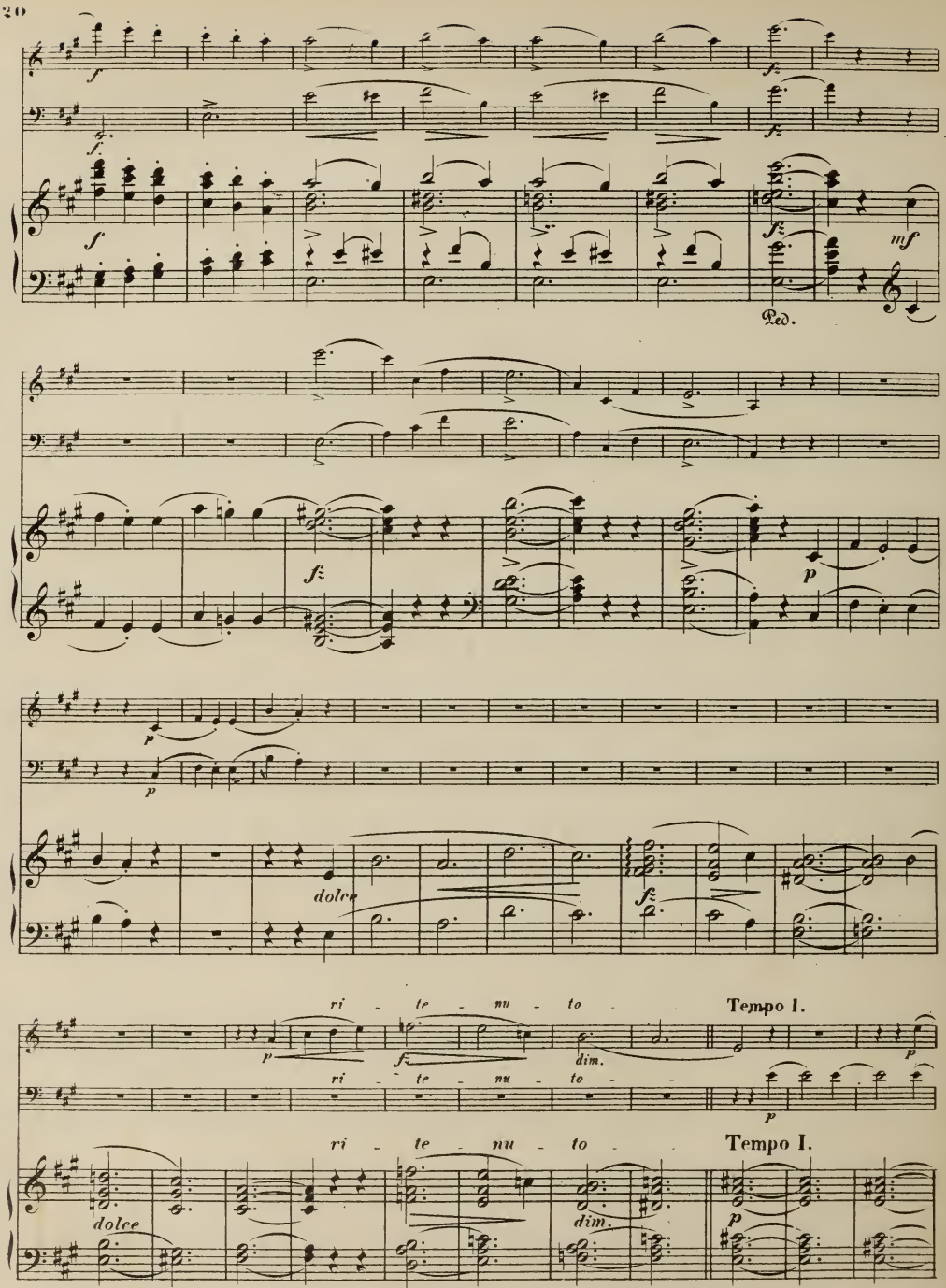
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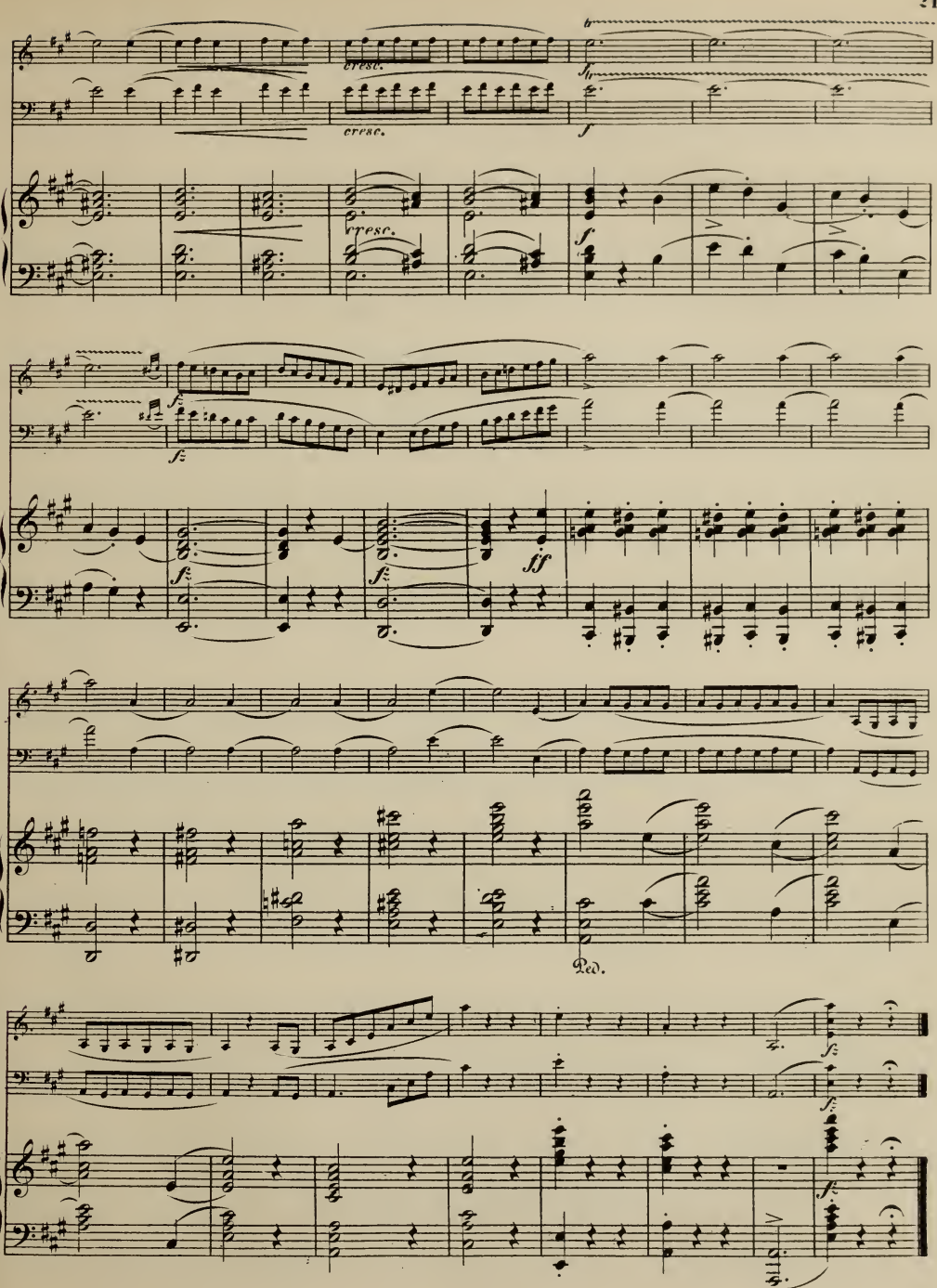
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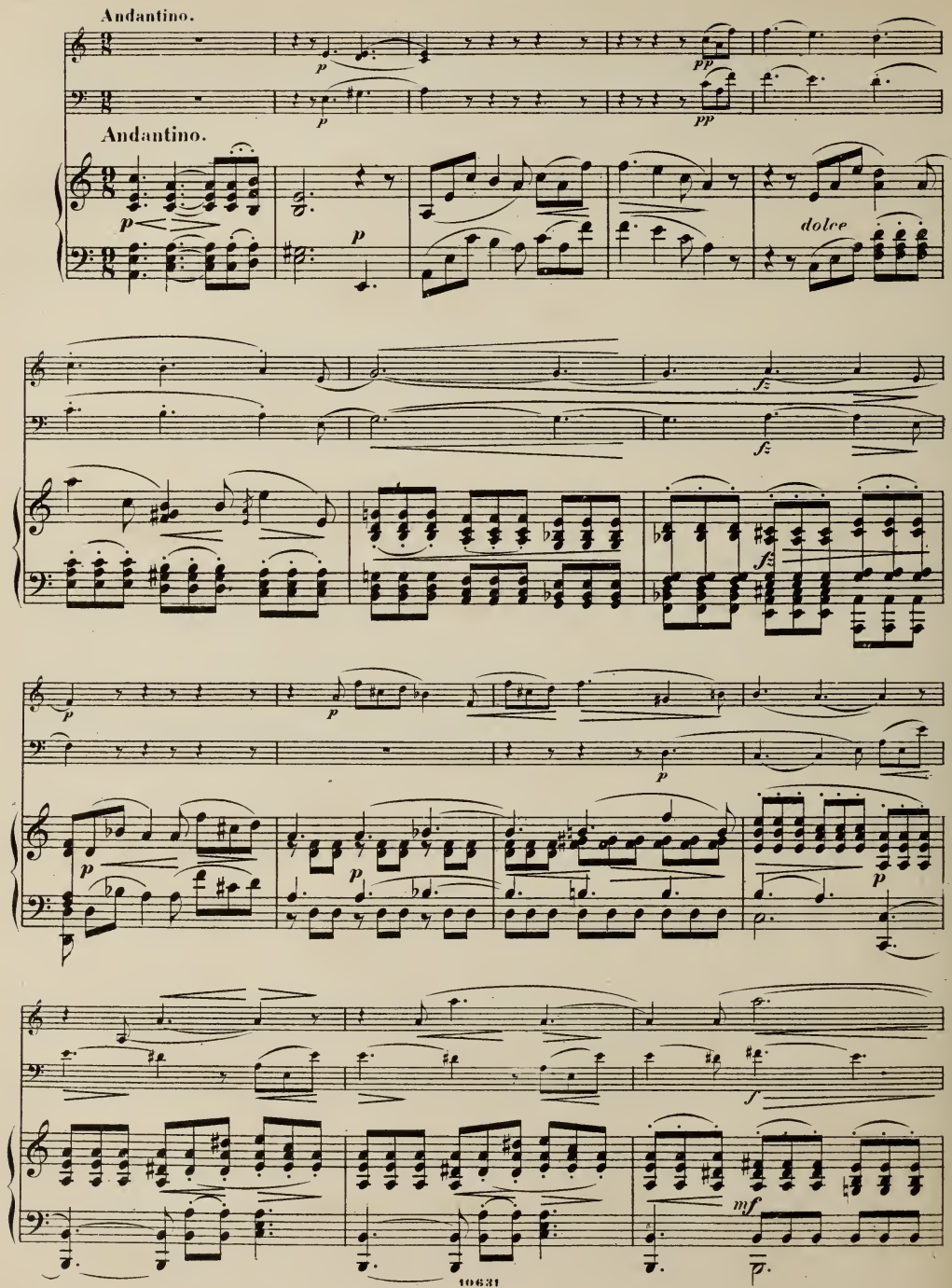
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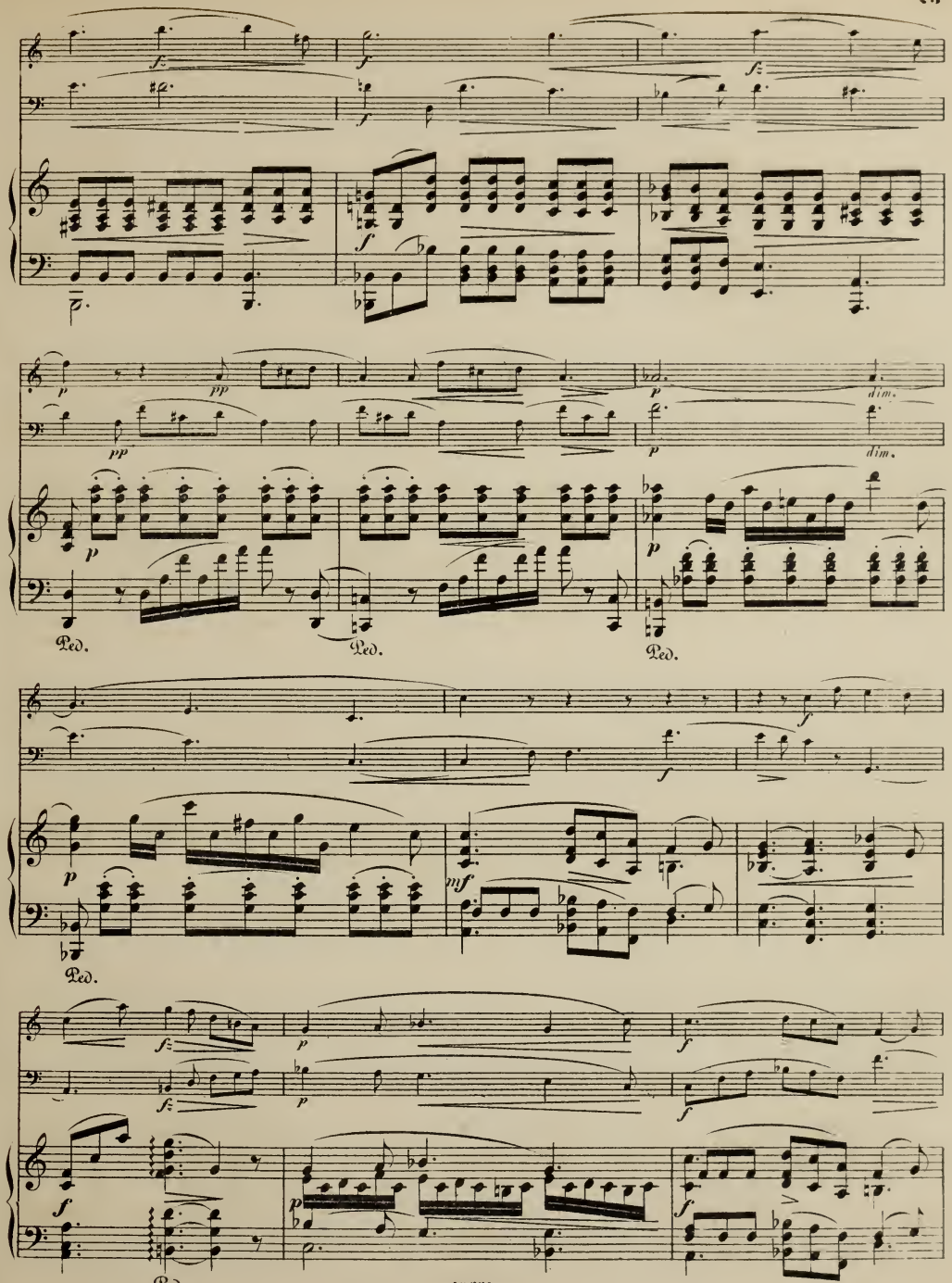
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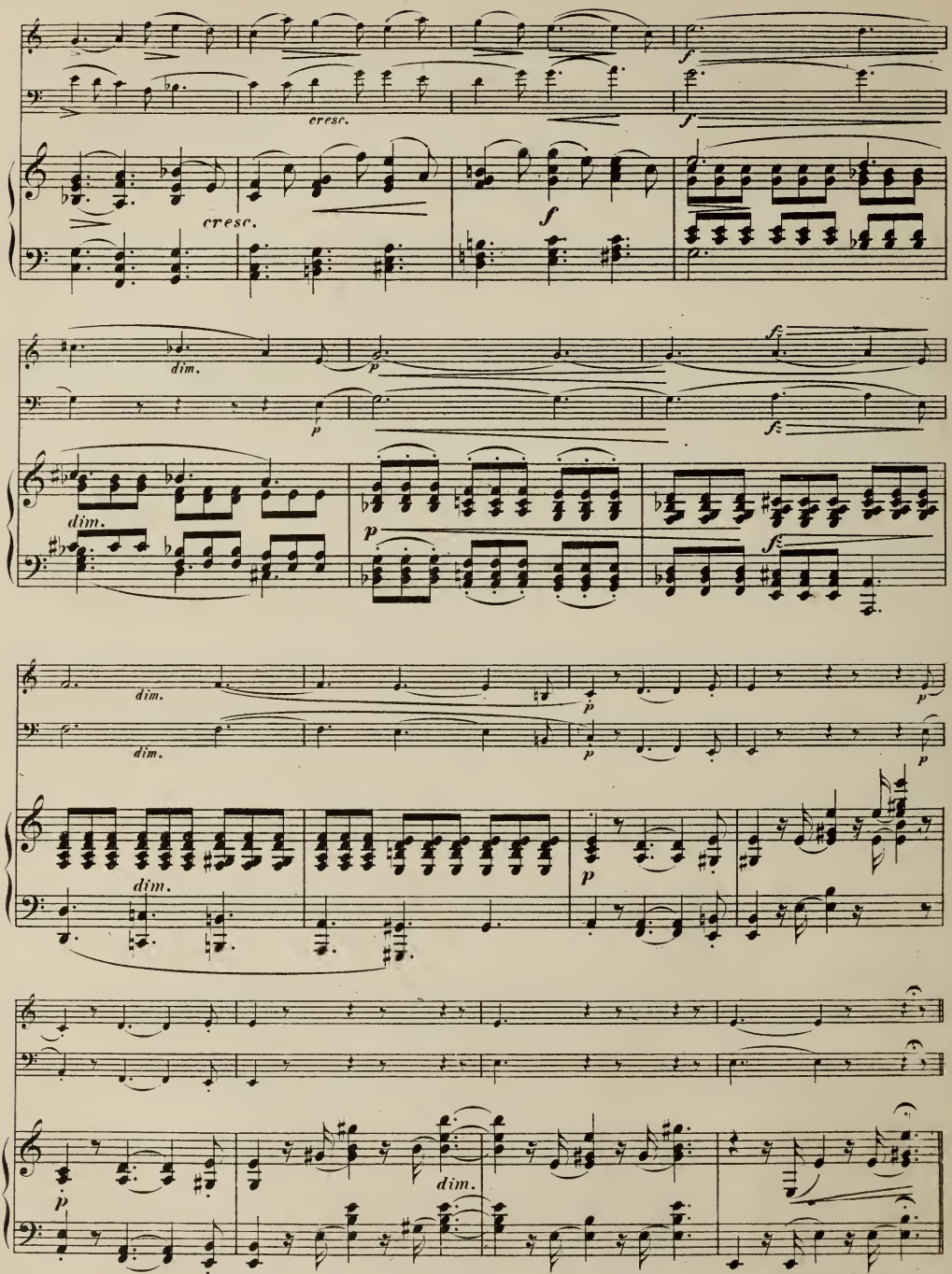
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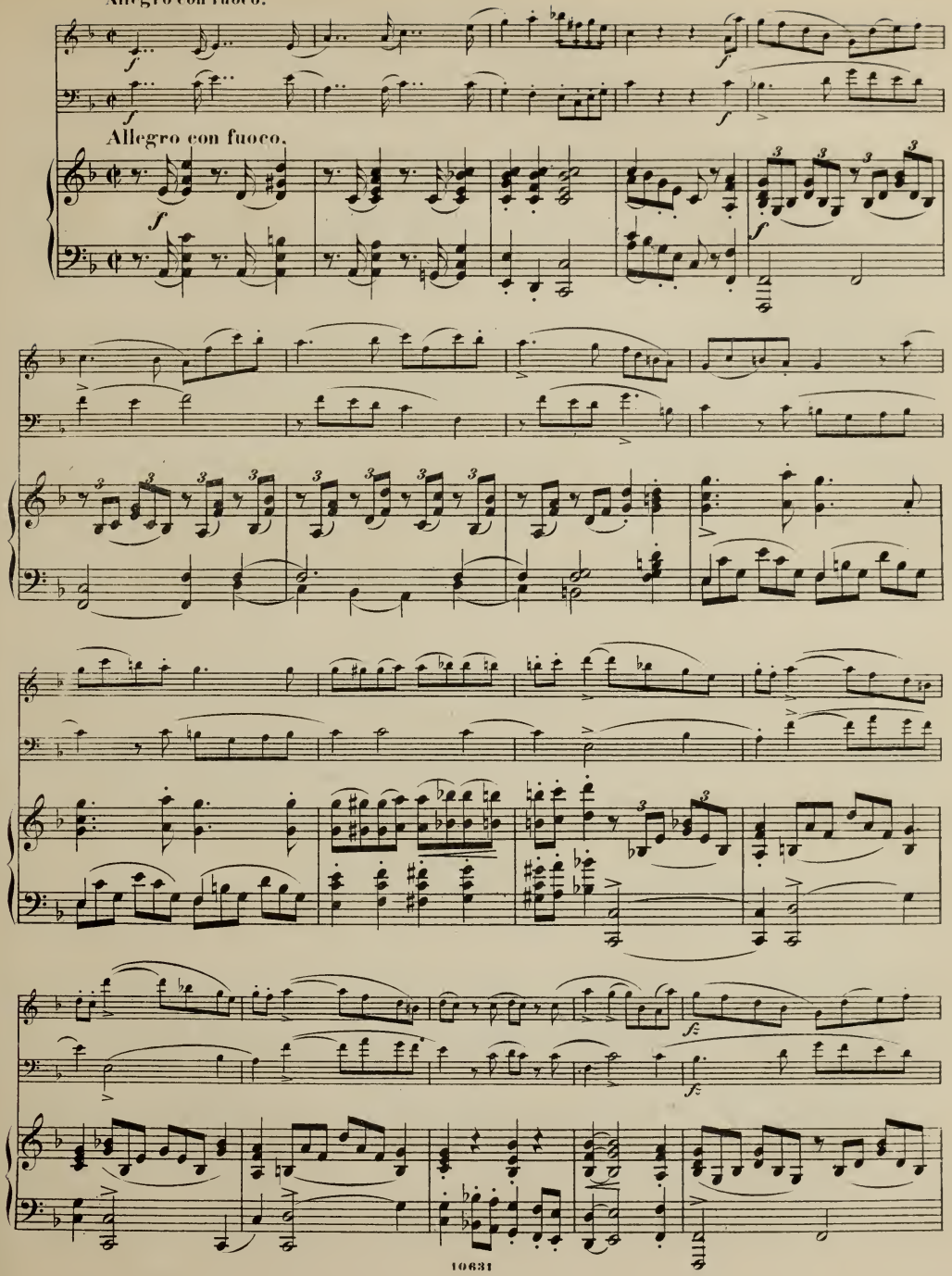

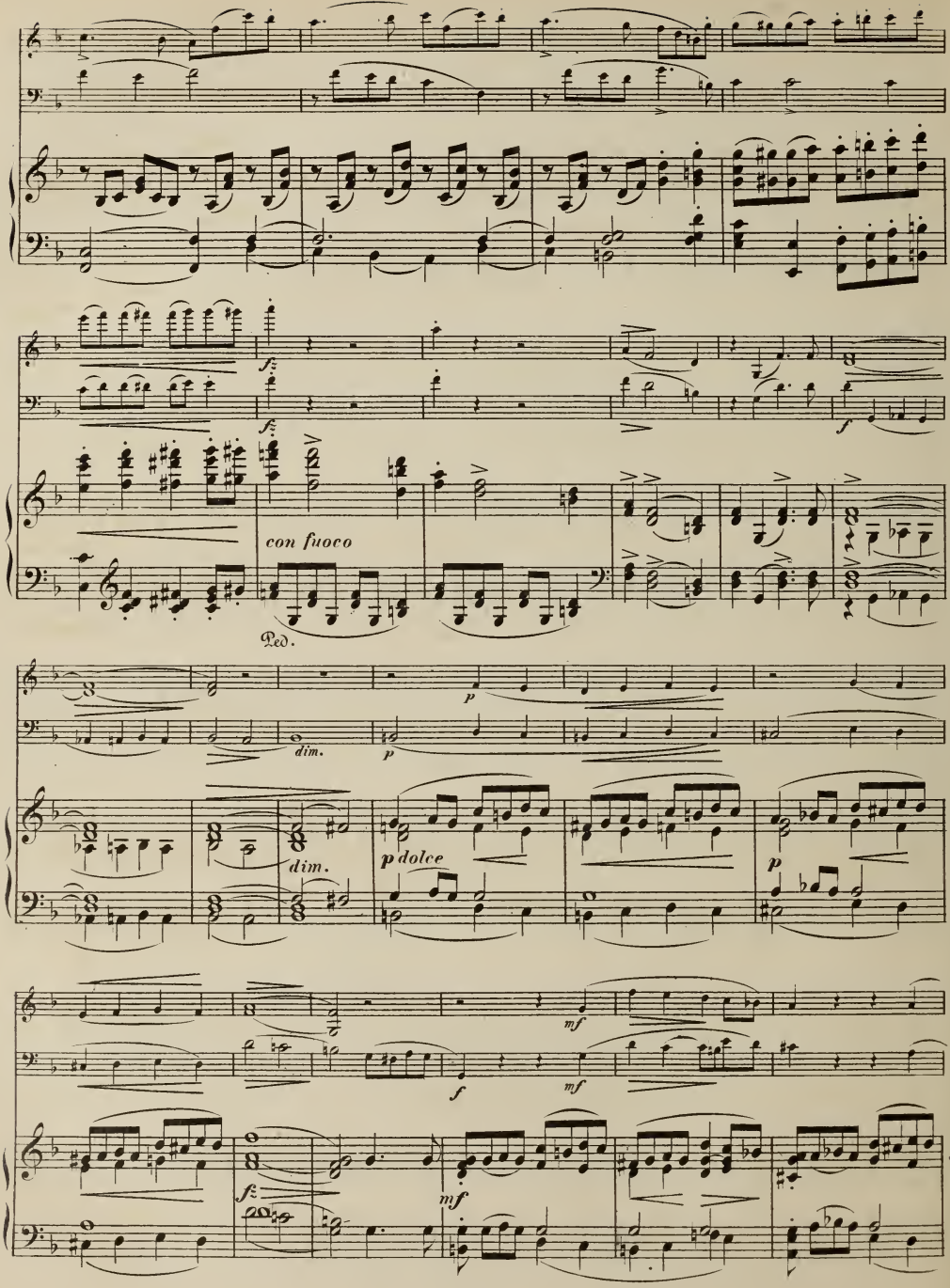
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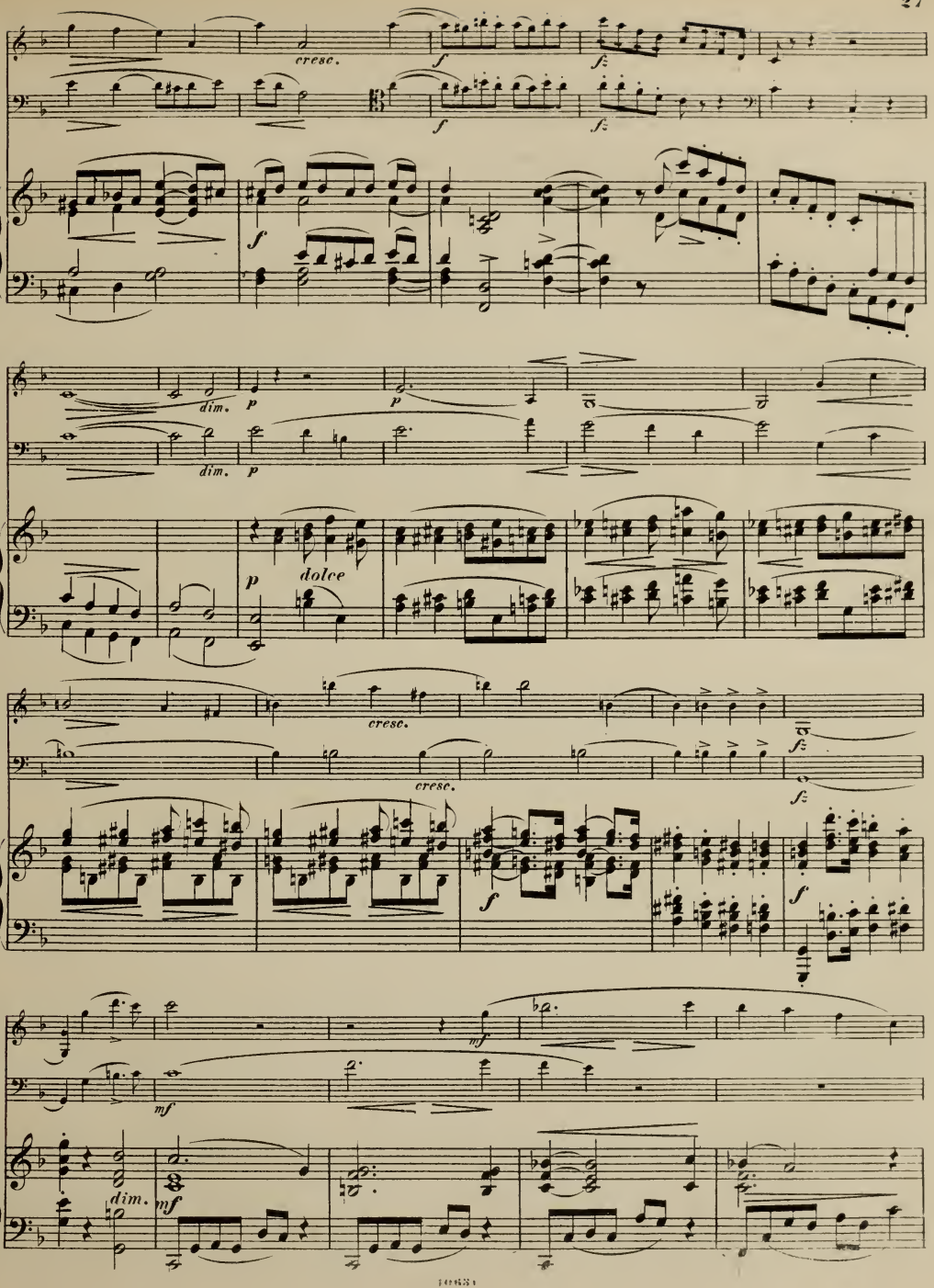
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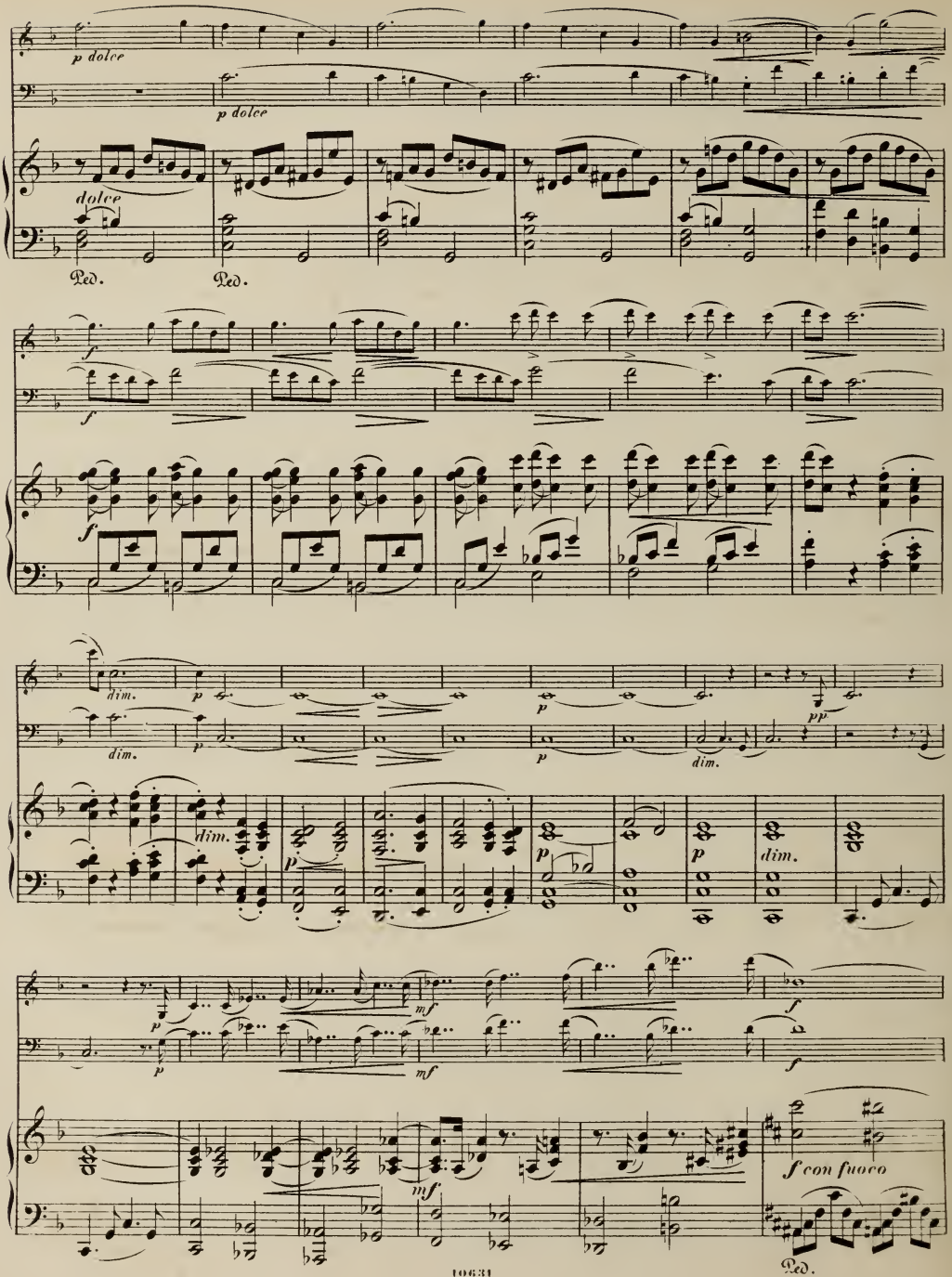
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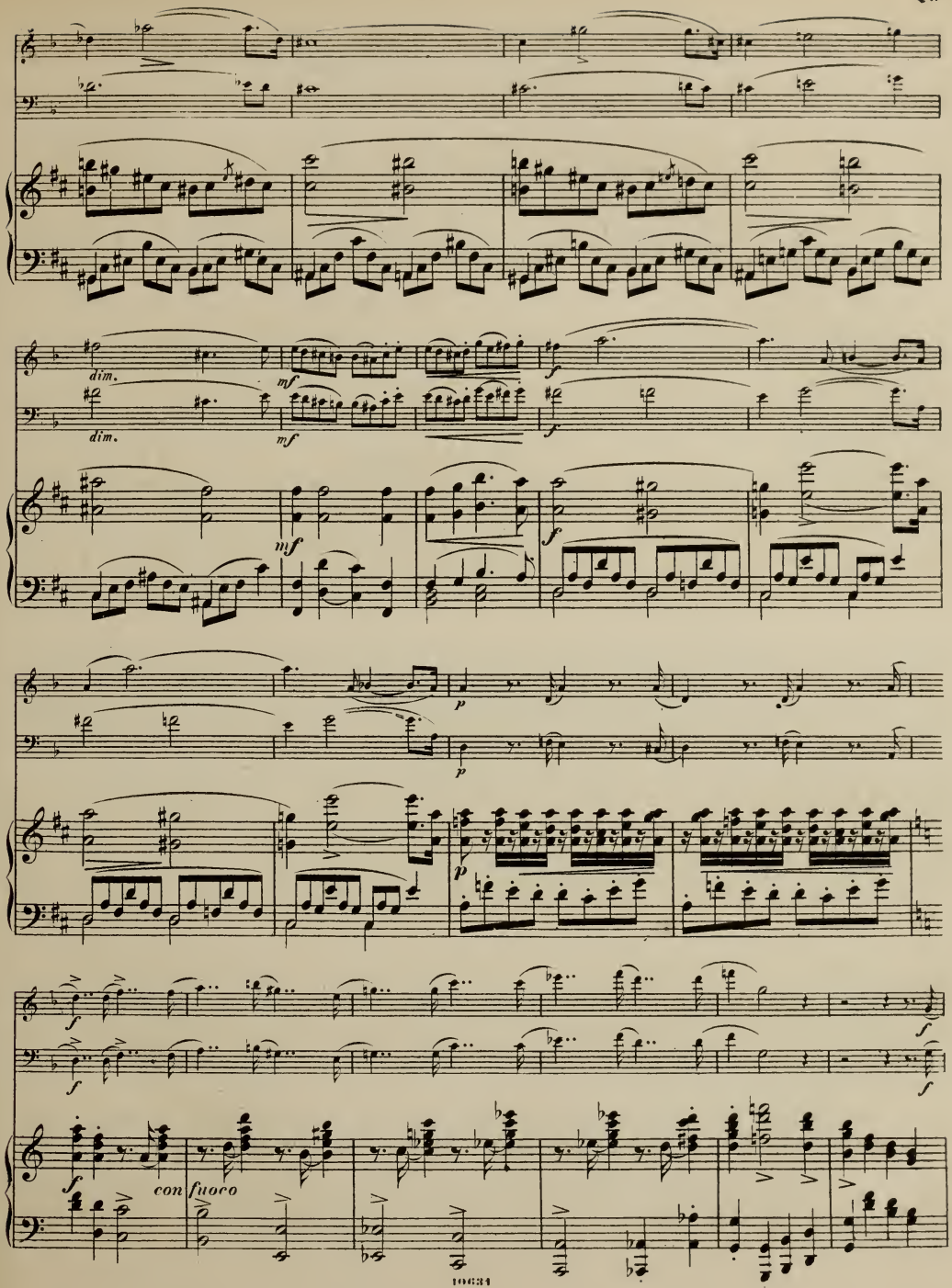
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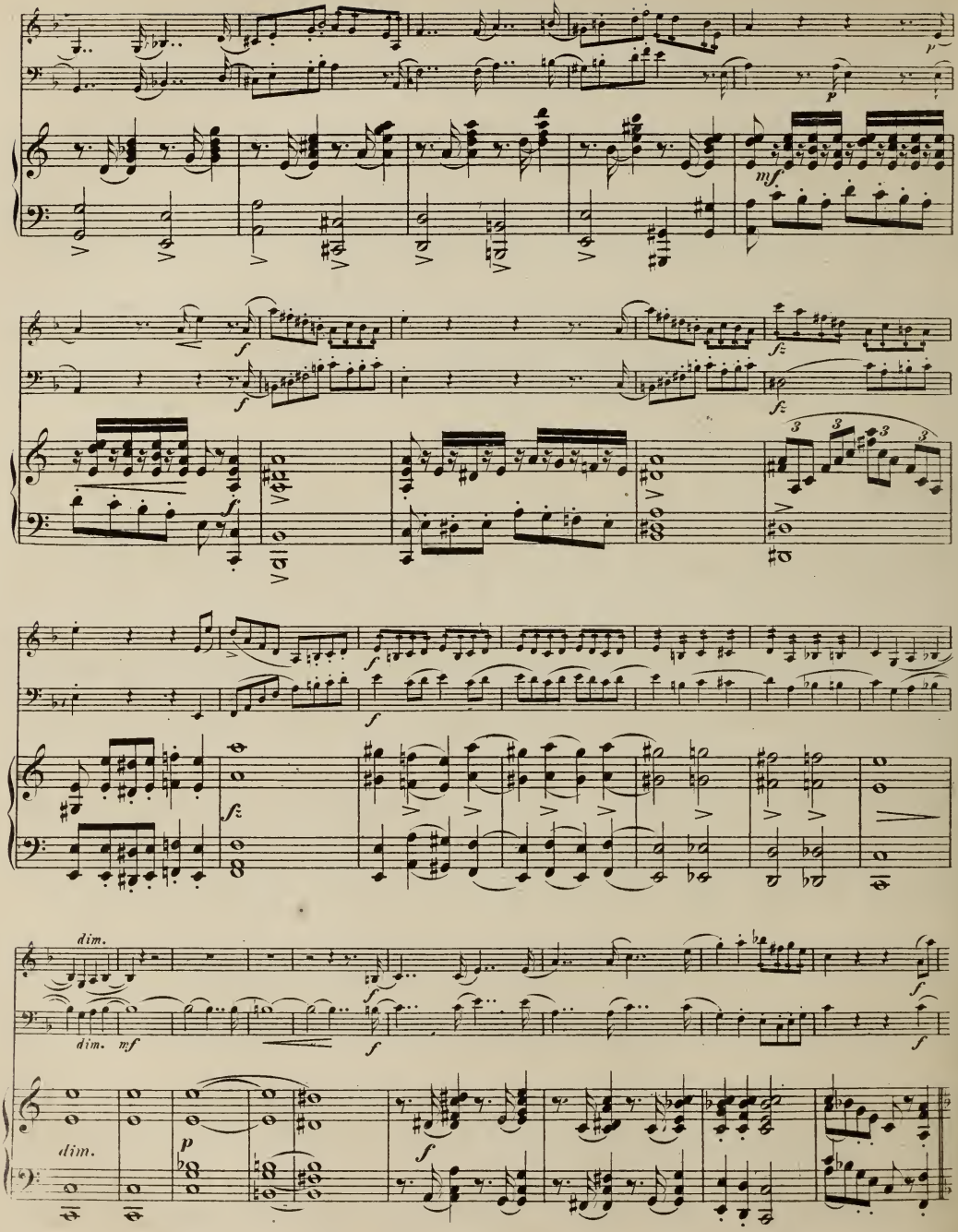
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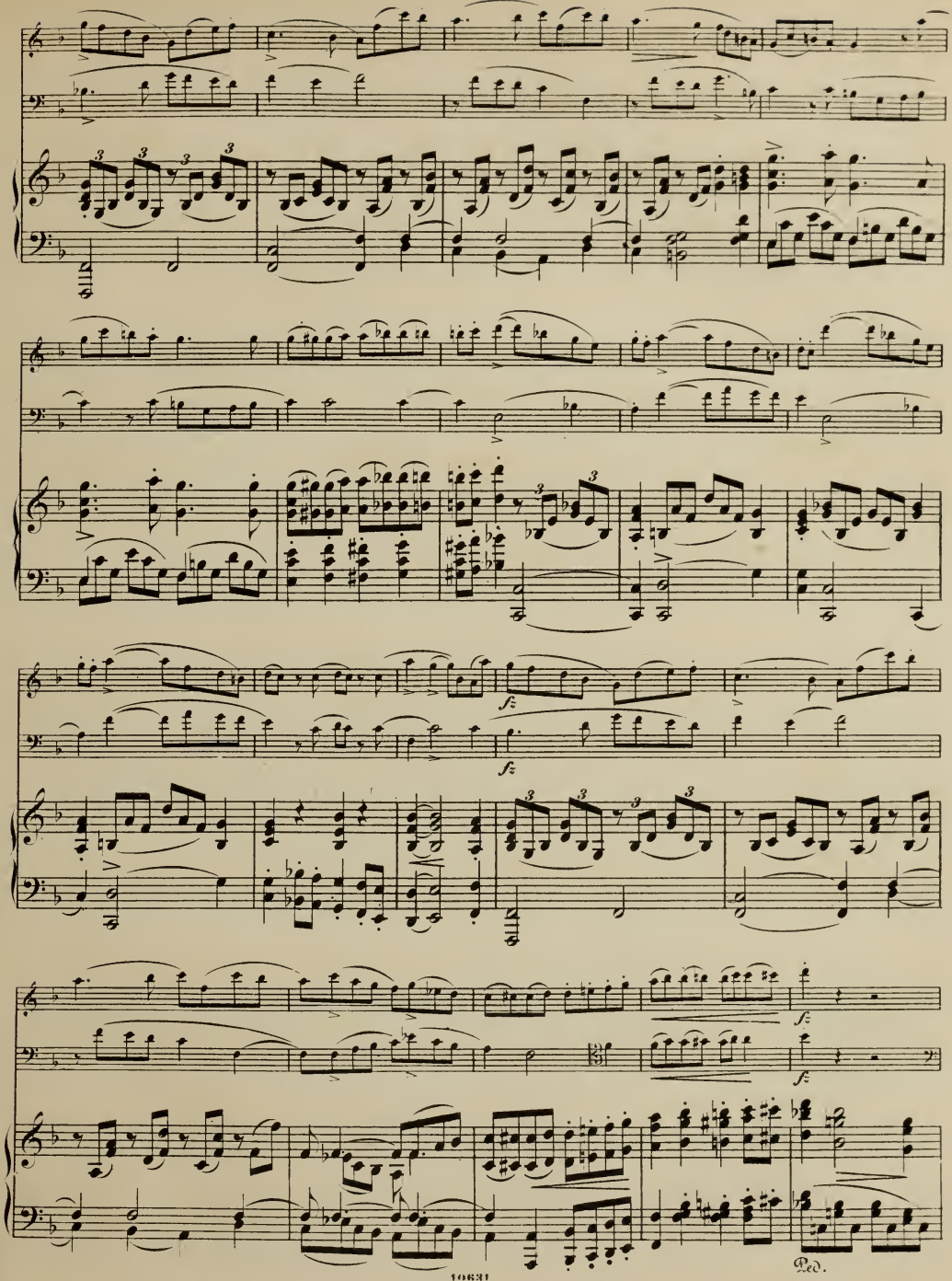
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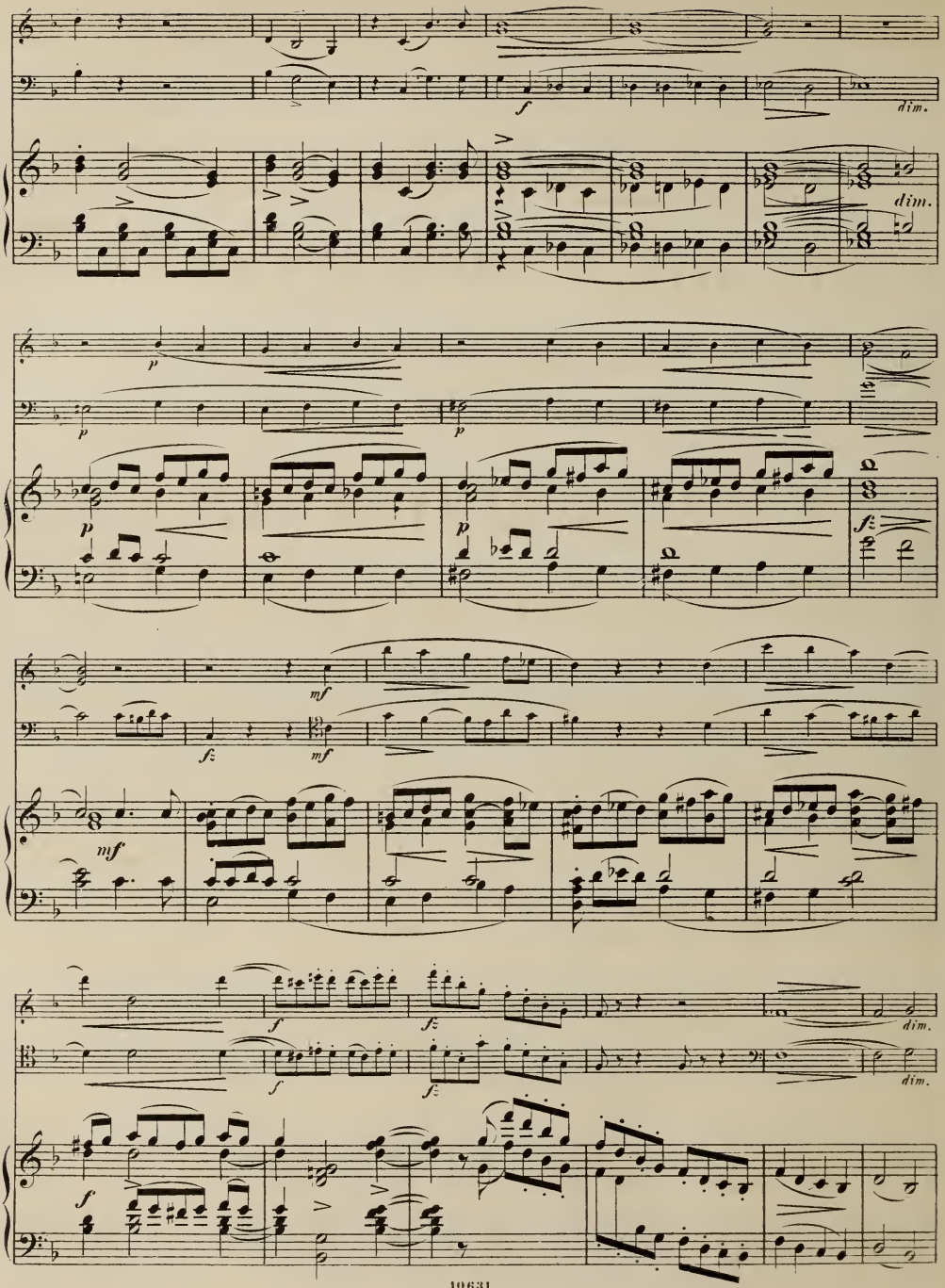
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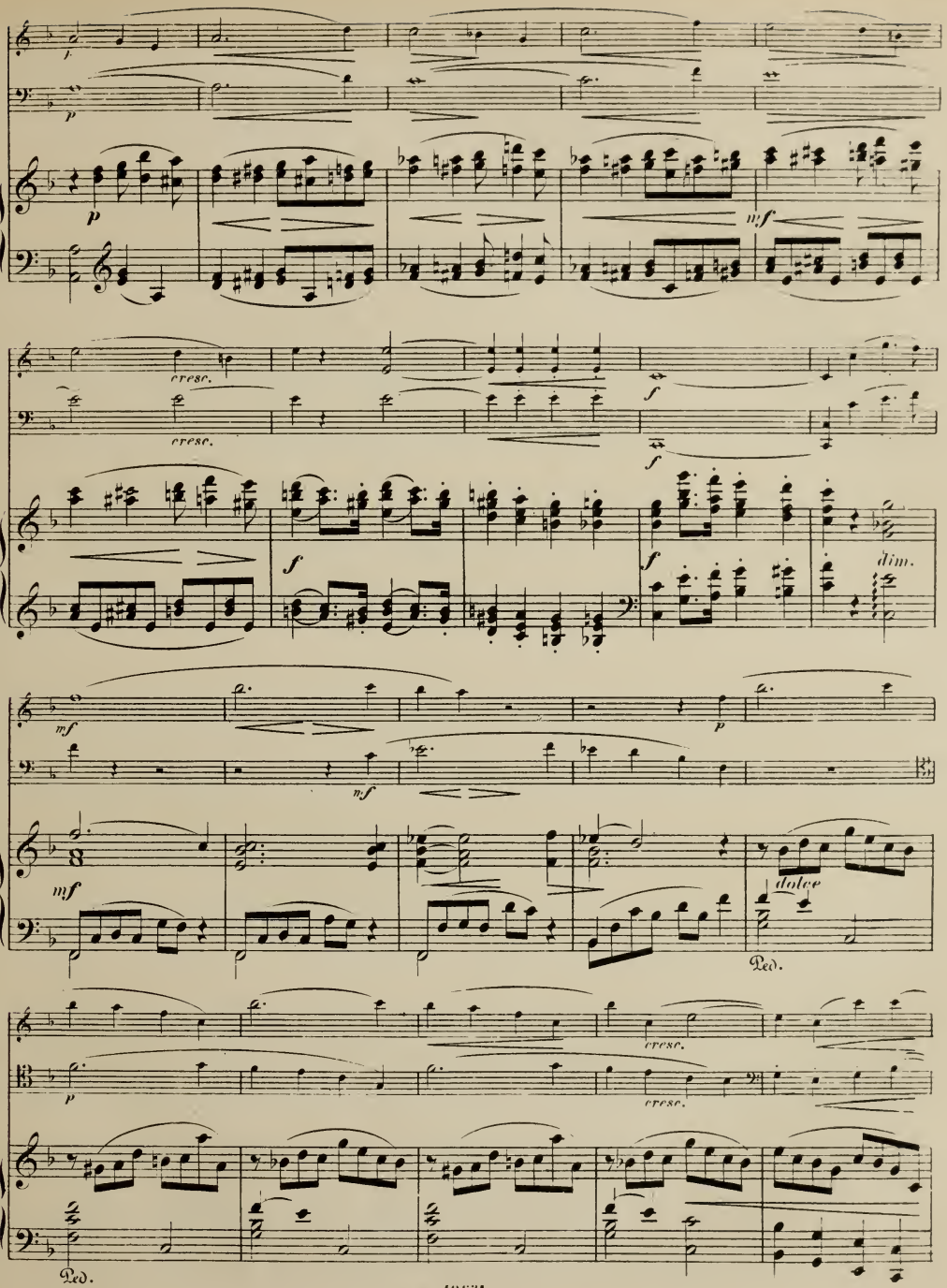
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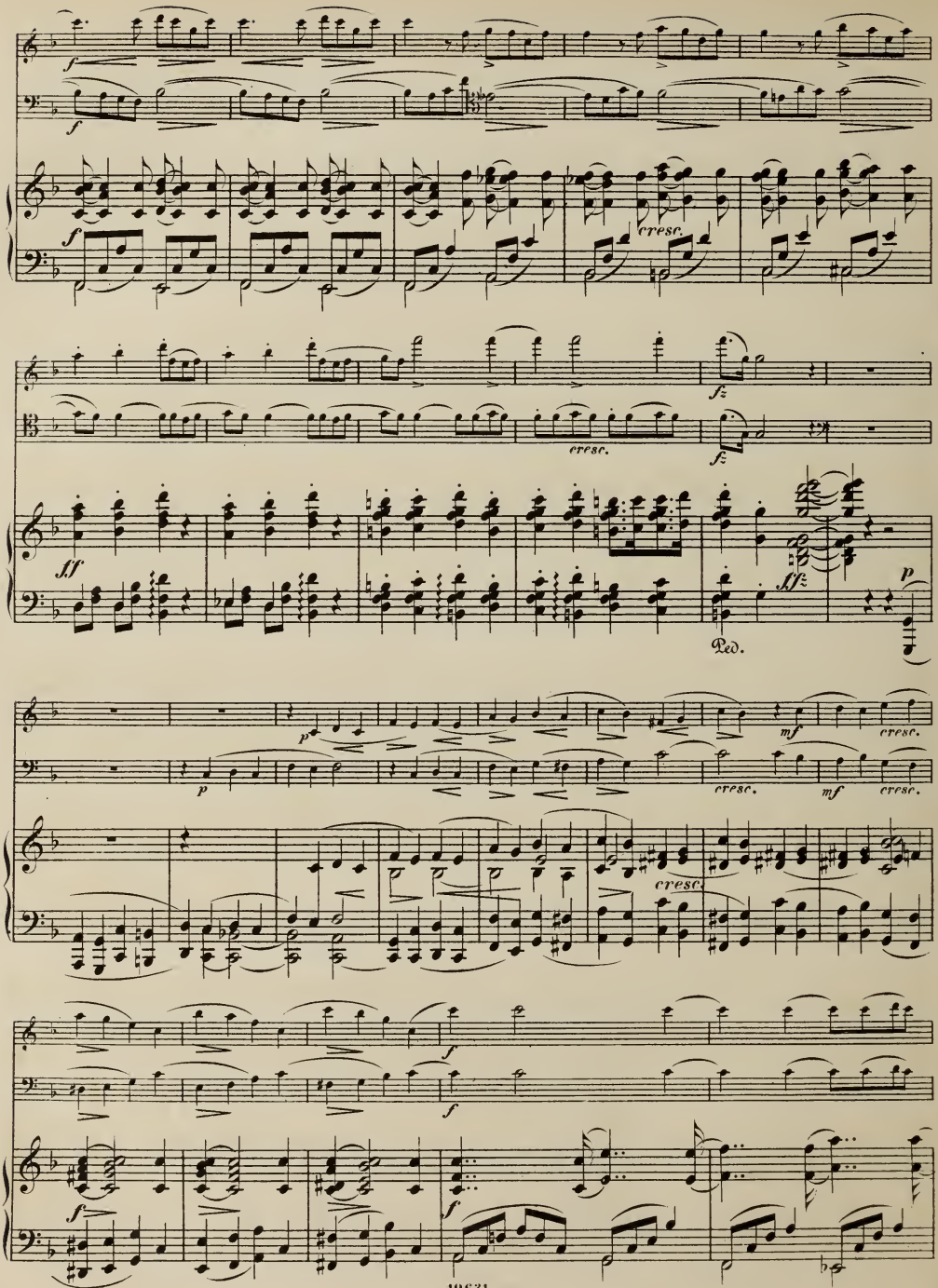
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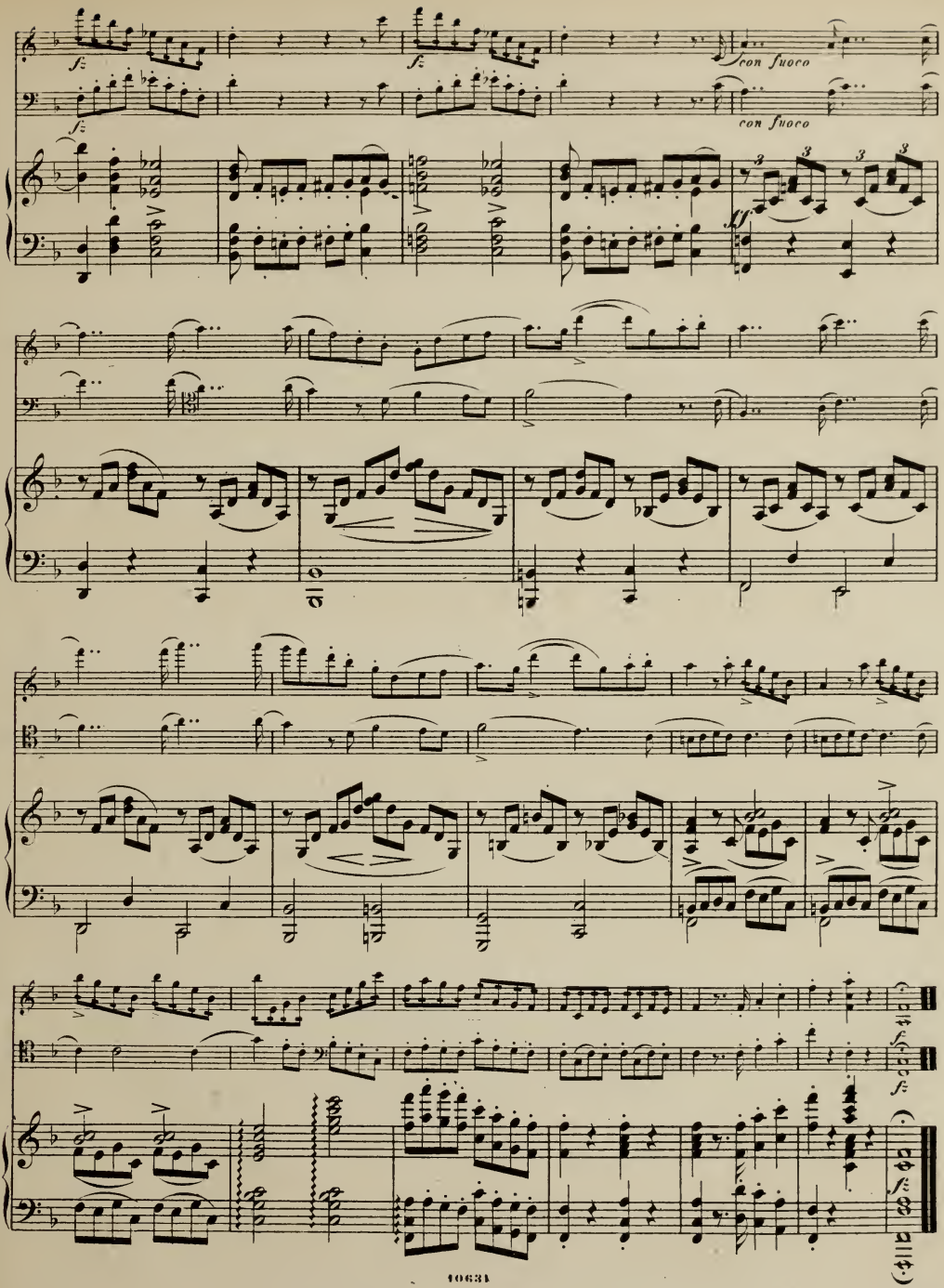
fz
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Niels W. Gade's Werke

im Verlage von BREITKOPF & HÄRTEL in Leipzig.

Orchesterwerke.

	ℳ	₰
Op. 10. Symphonie No. 2. Edur. Partitur	15	—
Stimmen	18	—
Op. 14. Ouverture No. 3. Cdur. Partitur (geschrieben)	14	—
Stimmen	9	—
Op. 15. Symphonie No. 3. Amoll. Partitur	15	—
Stimmen	18	—
Op. 25. Symphonie No. 5. Dmoll. Partitur	15	—
Stimmen	21	—
Op. 37. Hamlet. Concert-Ouverture. Partitur	5	—
Stimmen	10	—
Op. 45. Symphonie No. 7. Fdur. Partitur	18	—
Stimmen	24	—
Op. 53. Novelletten. Vier Orchesterstücke für Streichinstrumente. Partitur	4	—
Stimmen	5	50
Nachklänge von Ossian. Concert-Ouverture. Partitur	4	50
Stimmen	7	50

Kammermusikwerke.

Op. 6. Sonate No. 1 für Pianoforte und Violine. Adur	5	—
—— Dieselbe für Pianoforte und Violoncell bearbeitet	5	—
Op. 8. Quintett f. 2 Violinen, 2 Bratschen u. Violcll. Emoll	9	—
Op. 17. Octett f. 4 Violinen, 2 Bratschen u. 2 Violclls. Fdur	11	—
Op. 21. Sonate No. 2 für Pianoforte und Violine. Dmoll	5	—
—— Dieselbe für Pianoforte und Violoncell bearbeitet	5	—
Op. 42. Trio für Pianoforte, Violine und Violoncell. Fdur	7	—
Nachklänge von Ossian. Concert-Ouverture für Orchester. Amoll. Für Pianoforte und Violine bearbeitet	2	75

Für Pianoforte zu zwei Händen.

Op. 27. Arabeske. Fdur	2	—
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Op. 31. Volkstänze. Phantasiestücke	2	50

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Op. 10. Symphonie No. 2. Edur. Bearbeitet von **Fr. Hermann**	4	—
Op. 12. Comala. Dramat. Gedicht nach Ossian. (**F. L. Schubert**)	4	50
Op. 14. Ouverture No. 3. Cdur.	2	—
Op. 15. Symphonie No. 3. Amoll. Bearbeitung von **A. G. Ritter**	4	50
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Für Pianoforte zu vier Händen.

Op. 6. Sonate No. 1 für Pfte. und Violine. Adur. (**A. Horn**)	6	—
Op. 10. Symphonie No. 2. Edur.	6	—
Op. 12. Comala. Dramatisches Gedicht nach Ossian. Klavierauszug bearbeitet von **F. L. Schubert**	7	50
Op. 14. Ouverture No. 3. Cdur.	2	50
Op. 15. Symphonie No. 3. Amoll	6	—
Op. 17. Octett. Bearbeitet von **Alb. Orth**	7	—
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Nachklänge von Ossian. Concert-Ouverture. Amoll	5	—

Für Orgel.

Op. 22. Drei Tonstücke. Fdur, Cdur, Amoll	2	—

Grössere Gesangwerke mit Orchesterbegleitung.

Op. 12. Comala. Dramat. Gedicht nach Ossian f. Solo, Chor u. Orch.

Partitur (geschrieben)	ℳ 63 —	8 Chorstimmen	à ℳ — 75
Orchesterstimmen	31 50	Klavierauszug mit Text	10 —
Singstimmen cpt.	8 —	Textbuch	n. — 10
Solostimmen	3 —		

Op. 23. Frühlings-Fantasie. Concertstück für 4 Solostimmen, Orchester und Pianoforte.

Partitur	ℳ 15 —	Pianofortestimme	ℳ 3 50
Pianof.-, Solo u. Orch.-Stimm.	18 —	Klavierauszug mit Text	6 —
Orchesterstimmen	12 50	Klavierauszug mit englischem	
Solo-Singstimmen	2 —	Text von N. Macfarren	2 —

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Partitur	ℳ 6 —	Chorstimmen	à ℳ — 25
Orchesterstimmen	5 50	Klavierauszug mit Text	2 50

Op. 40. Die heilige Nacht. Concertstück für Alt-Solo, Chor und Orchester. Nach d. Gedicht: Die Christnacht von A. v. Platen.

Partitur	ℳ 10 —	Solostimme	ℳ — 50
Orchesterstimmen	9 —	8 Chorstimmen	à — 25
Singstimmen	2 50	Klavierauszug mit Text	4 50

Op. 48. Kalanus. Dramatisches Gedicht von L. Andersen Für Solo, Chor und Orchester.

Partitur	n. ℳ 24 —	Klavierauszug mit Text	ℳ 12 —
Orchesterstimmen	37 —	Textbuch	n. — 10
Solo- und Chorstimmen	6 50		

Op. 49. Zion. Concertstück für Chor, Barytonsolo und Orchester.

Partitur	n. ℳ 11 —	Klavierauszug mit Text	ℳ 5 —
Orchesterstimmen	15 75	Textbuch	n. — 10
Solo- und Chorstimmen	3 —		

Op. 50. Die Kreuzfahrer. Dramatisches Gedicht von C. Andersen. Für Solo, Chor und Orchester.

Partitur	n. ℳ 22 50	Klavierauszug mit Text	ℳ 10 50
Orchesterstimmen	28 —	Textbuch	n. — 10
Solo- und Chorstimmen	6 —		

Mehrstimmige Lieder und Gesänge.

Op. 9. 9 Lieder im Volkston für 2 Soprane mit Begleitung des Pianoforte ℳ 2 —

No. 1. **Frühlingsgruss.** Leise zieht durch mein Gemüth. — No. 2. **Abendreihn.** Guten Abend, lieber Mondenschein. — No. 3. **Mein Herz ist im Hochland.** — No. 4. **Schottisches Wiegenlied.** Schlaf, Söhnchen, dein Vater. — No. 5. **Reiselied.** Durch Feld und Buchenhallen. — No. 6. **Haidenröslein.** Sah ein Knab' ein Röslein stehn. — No. 7. **Spanisches Lied.** Nelken wind' ich und Jasmin. — No. 8. **Das Zigeunermädchen.** Klinge, mein Pandero. — No. 9. **Maifeier.** Ein Kukuk hier, sein Buhle.

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